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THE
THEORY AND PRACTICE
OF
CREOLE GRAMMAR

J. J. THOMAS

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THE
THEORY AND PRACTICE
OF
CREOLE GRAMMAR
BY
J. J. THOMAS

*“.....Et si aucuns demandoit porcoi cest livre est escript
selonc le pattois.....je diroi.....parceque la parleure est plus
delitable est plus comune.....”*

BRUNET.—A. D. 1266.

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INTRODUCTION

In the study of the Creole "Patois" or "gombo French" of Louisiana, the names of three writers come to mind; Alcée Fortier, Dr. Alfred Mercier, and Lafcadio Hearn.

However, this dialect had its origin among the negroes in the islands of the West Indies then under French domination, and was introduced into Louisiana shortly after the slave insurrections of Haiti and Martinique.

Like other primitive dialects, the Creole "patois" was handed down from generation to generation, with no thought of its orthography, etymology, or syntax.

In 1869, however, J. J. Thomas, a school teacher living in Trinidad,—other biographica details are sadly lacking,—wrote and published after three years of careful research, *THE THEORY AND PRACTICE OF CREOLE GRAMMAR*.

Unfortunately for Mr. Thomas,—like many another pioneer,—his work received scant mention and lay forgotten on library shelves, until Lafcadio Hearn delving into Creole folk lore brought out his delightful *GOMBO ZHEBES, LITTLE DICTIONARY OF CREOLE PROVERBS*, in 1885. Hearn gave full credit to Thomas for many of the quaint Negro sayings used in the book but fame still withheld her reward from the Trinidad school teacher, for *GOMBO ZHEBES* met with no greater success than the *CREOLE GRAMMAR*.

With the quickened interest in Negro life, the present reprinting of *THE THEORY AND PRACTICE OF CREOLE GRAMMAR* should appeal to a considerable number of students of philology and folklore. The former will find a comprehensive treatise on the Creole language, with English and French equivalents of each word and expression, whereas the latter will glimpse the philosophical humor for which the Negro has become justly famous.

As one knowing the Creole "patois" from childhood, and later having read every available book on the subject, I can do no better in recommending the present work than to quote an oft-repeated Negro proverb: "Si crapaud die ous caïman tini malziex, coèr li." "If the frog tells you the crocodile has sore eyes, believe him . . ."

G. WILLIAM NOTT.

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PREFACE

As it was at first my intention to dispense with a preface, I inserted here and there, in the body of this Work, such brief expositions of its plan as I thought desirable. Having so done, I cherished the expectation of avoiding the ordeal of self-obtrusion, which an author must pass through in a formal prologue to the public. But my hope of escape was delusive; for the diversity and extravagance of purpose which rumour imputed to me, in connexion with this undertaking, soon made it obvious that I must, in fairness to myself, explain the *motives* which induced me to attempt a work of the kind.

In the course of the linguistic studies with which I occupied my leisure hours, when a Ward-school teacher, at a distant out-station, I turned my attention to our popular *patois*, for the purpose of ascertaining its exact relation to real French; and of tracing what analogies of modification, literal or otherwise, existed between it and other derived dialects. These investigations, though prosecuted under the disadvantage of a want of suitable books (which as regards Creole was absolute, and as regards French nearly so), were not altogether fruitless. For I managed to discover, at least in part, the true nature and status of the Creole, in its quality of a spoken idiom. Moreover finding that the Creole, considered in its relation to correct French, exhibits the whole derivative process in actual operation, (and not in fixed results, as is the case

in older and more settled dialects,) I thought that a grammar embodying these facts would be useful, as a basis of induction and comparison, to Creole-speaking natives who may desire to study other languages etymologically. Still, it must be confessed that these opinions would not, of themselves alone, have induced me to publish this book—a result brought about by considerations having a wider and more urgent importance, and bearing upon two cardinal agencies in our social system; namely, Law and Religion. I might have added Education; but as I mean to treat separately of the nullifying effects of the *patois* on English instruction among us, I shall say no more on the matter here.

In the administration of Justice in this Colony, the interpreting of Creole occurs as a daily necessity. Yet it is notorious that, in spite of constant practice, our best interpreters, though generally persons of good education, commonly fail in their renderings, especially from Creole into English. No doubt this is owing in some measure to the inherent difficulty of translating off-hand, and at the same time *exactly*, from one language into another. But in the present case this difficulty has remained wholly undiminished, because our interpreters, like everybody else, neglect to study the idiotisms of the dialect in combination with their English equivalents. As this omission has been caused partly by the prevalence of the opinion that Creole is *only* mispronounced French, and partly by the want of some such manual as the present, I make bold to submit the illustrations in this treatise, as calculated to dispel an error which has often been fatal to the interests of the poor, and to supply a want to whose existence the continuance of such an error is mainly attributable. But if a practical, and at the same time saddening, refutation of the error above described were wanted, it is afforded by the experience of the Catholic clergy, who may be called the natural pastors of the Creole-speaking classes. That sermons in pure French must convey very vague notions

to the minds of hearers who know only *patois*, is obvious from the wide divergences of construction existing between the two modes of speech, not to mention the richer vocabulary, the synthetic structure, and other matters in which the French asserts its superiority over the Creole. The inefficiency of communicating instruction in a language only half understood, has long been perceived by the priests; and one of them, the Rev. Père Goux, has published a Creole Catechism, to which are prefixed a few grammatical remarks. As the Abbé does not profess to discuss systematically the peculiarities of the dialect, his observations on that point are, of course, exempt from technical criticism; but I am free to state that the *patois* of the catechism, being that of Martinique or Guadeloupe, and withal *very* strange, it would scarcely be more intelligible to a Trinidadian than real French. In the present book are submitted for consideration renderings from the Gospel of St. John, etc., which I venture to think even the most ignorant among us would understand.

The above are the considerations which induced my undertaking this work. I composed it under circumstances the most disadvantageous, having no other materials than a collection which I had made of *bellairs*, *calendas*, *joubas*, idioms, odd sayings, in fact, everything that I could get in Creole. As regards French, I had but a few school-grammars and two third-rate dictionaries, at whose mercy I stood for everything not within my previous knowledge. Such were my instruments for achieving a confessedly difficult undertaking, which, moreover, I could prosecute only at nights, since my days are taken up by far different occupations. From night to night, during nearly three years. I laboured almost unceasingly at my task; sometimes threading my way with confidence, frequently having to condemn or re-write whole pages, which a chance remark of a passer-by or closer inquiry had proved erroneous: yet, though often baffled, I was never discouraged; for I looked

forward to the day when, respectfully submitting to the public this imperfect Work and its object, I could claim, if not the praise of successful authorship, at least the credit of having endeavoured, under great disadvantages, to supply a public want.

It remains now for me to record my obligations to Mr. L. B. Tronchin, Superintendent of the Woodbrook Normal and Model Schools, for the courteous patience with which he revised such of my proof-sheets as I had an opportunity of submitting to him. To Mr. T. W. Carr, my acknowledgements are due for many Dominican proverbs (some of which, together with other curious matter, I could not insert), and the loan of a *Dictionnaire de l' Académie*, without which I should have remained, to the last, at the mercy of inferior compilations. Lastly, my gratitude for many valuable suggestions is hereby expressed to my esteemed friend, Mr. Louis Alexis, (now of the Tacarigua School,) to whose well-trained intelligence and exemplary disposition, I rejoice to bear this public testimony.

Trinidad, April, 1869.

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- g. Of *Epenthesis*, (inserting a letter or syllable in a word).
 assobouer (s') *absorber* Cr. to belabour
 fouisé, (as if from frusé) *fusée* racket
 plésantèr *pésanteur* weight
 pañèn-a-lanse *panier à anse* a handled basket

THE CREOLE ALPHABET.

The elementary sounds of the Creole being in most cases identical with those of the French, Creole words may, in general, be spelt with the letters, and according to the principles of the latter. But, as there are in Creole articulations not heard in French, we are under the necessity of employing foreign characters, or characters with foreign sounds, to represent the articulations referred to. We have, under the head of Permutation, indicated that these are: CH (as heard in *chin, cheek, &c.*); G (as heard in *ginger, gipsy*); and ñ (as in *féñant, mañèn, &c.*). The Creole Alphabet may, therefore, be said to consist of twenty-nine letters, including *w*. As to *u*, the Creoles always sound it *ou* in the few cases wherein it is not converted into *i*.

Character.	Name.	Character.	Name.
A a	<i>ah</i>	N n	<i>enn</i>
B b	<i>bay</i>	Ñ ñ	
C c	<i>say</i>	O o	<i>o</i>
CH	<i>chay</i>	P p	<i>pay</i>
D d	<i>day</i>	Q q	(like <i>k</i>)
E e	<i>a</i> (as in fate)	R r	<i>èr</i>
F f	<i>eff</i>	S s	<i>ess</i>
G g	<i>zhay</i>	T t	<i>tay</i>
G	<i>jay</i>	U u	<i>ou</i>
H h	<i>ash</i>	V v	<i>vay</i>
I i	<i>ee</i>	W w	<i>way</i>
J j	<i>zhay</i>	X x	<i>iks</i>
K k	<i>kah</i>	Y y	<i>ee</i>
L l	<i>ell</i>	Z z	<i>zedd</i>
M m	<i>emm</i>		

ACCENTS.

There are certain Orthographic signs employed in French to denote modifications in the sounds of vowels. These signs, known by the name of accents, are as follow:—

- a. *L'accent aigu* (the acute accent), is placed exclusively over *e*; as, *été*, been

b. L'accent circonflex (the circumflexed accent), is placed over vowels, chiefly to denote abbreviation; as in

<i>gâter</i>	for the old form	<i>gaster</i> ,	to spoil
<i>prêter</i>	“ “ “	<i>prester</i> ,	to lend
<i>maître</i>	“ “ “	<i>maistre</i> ,	master
<i>côte</i>	“ “ “	<i>coste</i> ,	coast
<i>flûte</i>	“ “ “	<i>fluste</i> ,	flute

Besides its legitimate use in such French words, this accent is, in course of this Work, placed over *o* whenever this letter has the same sound as in the English *hot*, *pod*; and over any other vowel that may seem to require it, especially in abbreviated syllables.

c. L'accent grave (the grave accent), placed over *e*, as in *père*, *mère*. We use this accent also over the *e* of the converted final syllables *en*, *er*, to denote the peculiarity of the word-formation in which they occur.

d. Le trema (the diæresis), placed over a vowel, denotes its separate pronunciation; as, *waïcou*, (*wa-i-cou*,) cloth wrapped round the waist.

PRONUNCIATION OF LETTERS.

Vowels.

a is sounded as in *far*. When circumflexed (*â*), the sound is somewhat lengthened; as in *pâler*, Fr. *parler*, to speak; *châme*, Fr. *chambre*, room or chamber.

e without any accent is mute, and being so, it is scarcely sounded; as in *cela* (*slah*,) that; *tabe*, (*tab*,) table. When final, *e* mute is not at all heard in ordinary discourse.

i is sounded like *e* in *me*; as in *gibier*, (*zhe-be-ay*,) bird. When circumflexed (*î*), this letter has a lengthened sound, as in *vîte* (*veet*,) Fr. *vitre*, glass, (rare in Cr.)

o has the sound of the English *o* in *rote*, *go*; e.g: *aussitot* (*o-see-toe*), soon.

ô (*circumflexed*) is sounded as in *got*, *not*, but a little longer; e.g: *môder* (*modd-ay*,) Fr. *modre*, to bite; *zôtes*, (*zott*,) Fr. (*vous*) *autres*, you.

y is pronounced like *i*.

Consonants.

With the exception of *c*, *f*, and *l*, all the consonants when final are mute, as in French; e.g: *pitit*, (*pit-tee*,) Fr. *petit*, small;

PERMUTATION

PERMUTATION or interchange of letters may be illustrated by the following familiar instances:—*powl*, *pish*, are the words which a Coolie generally utters for *fowl* and *fish*. This is Permutation, which properly consists in the substitution of one consonantal sound for another that is pronounced by the same organs. In *powl*, *pish*, and *fowl*, *fish*, the interchange is between *f* and *p*, which are labials or *lip*-letters. We see the operation of the same principle in the French *poule* and its English equivalent, *fowl*. As another instance of Permutation, we may cite the practice common to people of the Leeward Islands to say “*moder*,” “*broder*,” “*anoder*,” etc., for *mother*, *brother*, *another*, etc. Here the interchange is between *d* and *th*, both dentals or *teeth*-letters. Let us now see how this principle prevails in Creole with respect to words from the parent tongue.

The French Alphabet consists of twenty-five* letters, whereof six namely, *a*, *e*, *i*, *o*, *u*, and *y*, are vowels, and the remaining nineteen are consonants.

Vowel Changes.

The changes of the French vowel sounds observable in Creole, are as follows:

Single Vowels.

	Creole.	French.	English.
<i>e</i> (<i>mute</i>) is changed into <i>é</i> as in	léver	lever	to rise
“ “ “ “ “ <i>i</i> “	ritoû	retour	return
“ “ “ “ “ “ “	dimâne	demande	request
“ “ “ “ “ “ “	rifair	refaire	to make anew
“ “ “ “ “ <i>ou</i> “	chouval	cheval	horse
“ “ “ “ “ “ “	douvant	devant	before
“ “ “ “ “ “ “	soucoû	secour	succour
<i>ê</i> (<i>circumflexed</i>) “ <i>é</i> “	crépé	crêpe	crisped
“ “ “ “ “ “ “	crever	crêver	to burst
“ “ “ “ “ “ “	réver	rêver	to dream
“ “ “ “ “ <i>i</i> “	bossi	bossu	humped
“ “ “ “ “ “ “	cochi	crochu	crooked
“ “ “ “ “ “ “	défendi	défendu	forbidden

*Twenty-six, if we include *w*.

Double Vowels.

	<i>Creole.</i>	<i>French.</i>	<i>English.</i>
ai is changed into é as in	anglés	anglais	English
au “ “ “ ô “	jés	jais	jet
	*dôte	autre	other
eu “ “ “ è “	*zépôle	épaule	shoulder
	chalèr	chaleur	heat
	flèr	fleur	flower
	pèr	peur	fear
io (in one instance) “ ié “ “	viélon	violon	violin
oi is changed (a) into oé as in	boète	boîte	box
	doègt	doigt	finger
	toèlè	toile	cloth
(b) “ oé “	cloéson	cloison	partition
	poéson	poison	poison
	poésson	poisson	fish

Consonant Changes.

The nineteen consonants may be thus arranged:—

MUTES	LIQUIDS.	ASPIRATE.	SIBILANTS.
Labials, <i>b, p, f, v.</i>	<i>l, m, n, r.</i>	<i>h.</i>	<i>s, x, z.</i>
Gutturals <i>c, g, j, k, q (u).</i>			
Dentals, <i>d, t.</i>			

The following are the principal Creole changes of the consonant:
c, q (u), ch (as in cheat), g.

The gutturals (or *throat-letters*) *c (u)* and *q (u)* are often represented in Creole by a sound not heard in French: by the sound, that is, of *ch* in *chest, chin*, or in the Spanish *chico*—*e. g.*

<i>Creole.</i>	<i>French.</i>	<i>English.</i>
CHuite	cuite	cooked
CHilotte	culotte	trowsers
CHouler	(re)-culer	to recede
CHinze	quinze	fifteen
mâCHer	marquer	to mark
bâCHer	(em) barquer	to embark

NOTA.—*c* is in Creole sounded *g* inganif, for *Fr. canif*, penknife; galeféter for *calfater*, to caulk; gouroupier for *croupier*, servant, *Cr. sycophant*.

* For an explanation of the prostheses, page 17.

lonh.) Fr. *violon*, violin; *vidagne*, Fr. *vidange*, lees; *waïcou*, waistcloth; *wangou*, (wanh-goo,) a paste of boiled corn meal.

x has four different sounds: (a) like *ks*, as in *Alexâne*, (ah-leks-ann,) Fr. *Alexandre*, Alexander; (b) like *gs*, as in *exécice*, (egz-ay-seece,) Fr. *exercice*, exercise; (c) like *s* in *six* (seece,) six; *dix* (deece,) ten; (d) like *z*, as in *dixième*, (deez-e-emm,) tenth; etc. *y*, at the beginning of words, and *z* are sounded as in English.

ORTHOGRAPHY.

By Orthography is meant the correct representation of articulate sounds by means of written signs. The Orthography of the Creole presents great difficulties, especially with regard to the Verbs. This arises from the fact that it is generally but *one* part of a French verb that has been taken into the dialect, and made, by means of auxilliary words, to express all the modifications of Person, Mood, and Tense. Now, as several parts of a French verb may have the same pronunciation, it is not easy to decide in all cases which of these parts it is that has been adopted. Under the head of Verbs, the reader will see how we have met this difficulty. That our theory is correct seems conclusive from the evidence there brought forward. Should any one object to our spelling all verbs of the first French Conjugation with *er*, as a general rule, he will please to examine such verbs as *coude*, *repône*, *sentî*, etc., which are permanent Creole forms, and at the same time undoubted representations of the original infinitives *coudre*, *repondre*, *sentir*, etc.

With respect to the Orthography of such verbs as following however, there may be some difference of opinion:

<i>té</i>	which represents the Fr. <i>étais</i> , (<i>était</i> ,) was
<i>sé</i>	“ “ “ <i>serais</i> , (<i>serait</i> ,) should (be)
<i>vlé</i>	“ “ “ <i>voulez</i> , (<i>voulais</i> , <i>voulait</i> ?) wish
<i>fau'</i>	“ “ “ <i>faut</i> , must
<i>pé</i>	“ “ “ <i>peux</i> , (<i>peut</i> ,) can
<i>doé</i>	“ “ “ <i>dois</i> , <i>doit</i> , (<i>devez</i> ?) ought

In spelling most of these, another plan might have been adopted; viz., to give to each person a specific form representing at the same time, the correct pronunciation; e.g:—

- | | |
|--|--------------------------|
| 1. <i>moèn péx</i> in imitation of Fr. | 1. <i>je peux</i> |
| 2. <i>ous péz</i> “ “ “ | 2. <i>vous p(ouv) ez</i> |
| 3. <i>li pét</i> , etc. “ “ “ | 3. <i>il peut</i> , etc. |

But, besides being contrary to the genius of the Creole, which delights in permanent forms, this plan would have reduced us to the shift of employing the same inflections for the plural; besides giving rise to a thousand other difficulties and inconsistencies.

We have, in all cases, endeavoured to follow analogy in writing Patois words. When the French itself failed, the practice of some one or other of the allied languages has been our guide; and when, as it sometimes happened, we could get no assistance from either of these sources, we have carefully analysed the sound and done our best to reproduce it.

Accentuation and Union of Words

Accent is the raising or lowering of the voice in pronouncing certain syllables. In Creole, as in French, the tonic accent is far less marked than in English. But the general rule of French accentuation—namely, that the stress should be laid on the syllable last pronounced—is pretty much the same in the Patois.

It is customary in reading or speaking French to sound final consonants on vowels succeeding them; e.g: *ton ami*, (ton-nam-ee,) thy friend; *des hommes avarés*, (dè-zomm-zavahr,) avaricious men; "*venez ici.*" *dit-il*, (v'nè ze-see, de-teel,) "come here," said he: etc. As Creole is an uncultured speech, whatever of such euphonic refinements it contains is the result of accident and mechanical imitation. For we find that phrases borrowed verbatim from the French, preserve, in general, the modifications of sounds resulting from the concurrence of vowels and consonants; while in constructions that are purely dialectic, hiatuses are by no means unfrequent. The following Patois sentence affords at once illustration and proof of this:—*Fau (t) ous fair yon arangement épîs 'i*, pronounced: *Fo ooh fèh yonh ar-anzh-manh ay-pee ee* (you must make an arrangement with him.) The reader will remark that of the four hiatuses in the above pronunciation, not one is unavoidable; but we Creoles pay small attention to the powers of consonants before vowels. It is true that in conversation we mince a few terms; but, on the whole, our decided preference is for words in their normal condition.

Creole.	French.	English.
caïe	case	house
choïe	chose	thing
langaie	langage	language

NOTA.—*Coriace*, tough, is *coriache* in Creole.

FIGURES OF ORTHOGRAPHY.

Besides the Permutation of letters necessitated, in most cases, by the vocal organization of the speaker, there are other processes by which the sounds of a language are altered. As before stated, these processes affect the *number*, and sometimes the *order*, of verbal elements, and, when exhibited in writing, form what are called figures of Orthography. We may alter a word, (a) by dropping a letter or syllable from its beginning; (b) by dropping a letter or syllable from its ending; (c) by dropping a letter or syllable from its middle; (d) by adding a letter or syllable to its beginning; (e) by adding a letter or syllable to its ending; (f) by transposing the letters; (g) by inserting a letter or syllable.

These various processes are known by the technical names of:—

- | | |
|------------------------------------|---------------------------------------|
| a. Aphæresis, <i>abstraction</i> . | e. Paragoge, <i>addition</i> . |
| b. Apocope, <i>abscission</i> . | f. Metathesis, <i>transposition</i> . |
| c. Syncope, <i>abbreviation</i> . | g. Epenthesis, <i>insertion</i> . |
| d. Prosthesis, <i>apposition</i> . | |

Illustrations.

a. Of *Aphaeresis*, (dropping a letter or syllable from the beginning of a word).

Creole.	French.	English.
valer	avalér	to swallow
plicher	éplicher	to peel
river	arriver	to arrive
bâcher	embarquer	to embark
cocher	accrocher	to hang up (on a peg)

b. Of *Apocope*, (dropping a letter or syllable from the end of a word).

Creole.	French.	English.
travaïe	travailler	to work
chétî	chétif	lean, sorry, diminutive
baïe	bailler	to give
sa	savent	know, Cr. can

All French words ending in *le* and *re*, preceded by a *consonant*, are pronounced in Creole without the *l* and the *r*; as,

Creole.	French.	English.
aimabe	<i>aimable</i>	amiable
nôbe	<i>noble</i>	noble
sabe	<i>sable</i>	sand
sensibe	<i>sensible</i>	sensible, tender
câde	<i>cadre</i>	a frame
môde	<i>modre</i>	to bite
monte	<i>montre</i>	a watch

c. Of *Syncope*, (dropping a letter or syllable from the middle of a word).

bandôle	<i>banderole</i>	Spanish guitar
zépon	<i>épéron</i>	spur
châme	<i>chambre</i>	chamber, room
pône	<i>pondre</i>	to lay, (as a hen, &c.)

d. Of *Prothesis*, (adding a letter or syllable to the beginning of a word).

nâme	<i>âme</i>	soul
ambandonen	<i>abandonner</i>	to abandon
lasalle	<i>salle</i>	hall, drawing-room
zétoèle	<i>étoile</i>	star
divin	<i>vin</i>	wine
angacer	<i>agacer</i>	to provoke, tease

e. Of *Paragoge*, (adding a letter or syllable to the end of a word).

coutimance	<i>coutume</i>	custom
gênement	<i>gêne</i>	embarrassment, obstacle
mendianer	<i>mendier</i>	to beg, (frequentative)
toûnâier	<i>tourner</i>	to turn, “
ambarasement	<i>ambaras</i>	embarrasement

f. Of *Metathesis*, (shifting the position of the letters in a word).

tribilent	<i>turbulent</i>	turbulent
lintécelle	<i>étincelle</i>	*spark
zoragne	<i>orange</i>	orange
archagne	<i>archange</i>	archangel
appirvoiser	<i>apprivoiser</i>	to tame, to polish, &c.

* The French is, curiously enough, from *scintilla*, by the same figure.

g. Of *Epenthesis*, (inserting a letter or syllable in a word).

assobouer	(s') <i>absorber</i>	Cr. to belabour
fouisé, (as if from frusé)	<i>fusée</i>	racket
plésantèr	<i>pésanteur</i>	weight
pañèn-a-lanse	<i>panier à anse</i>	a handled basket

THE CREOLE ALPHABET.

The elementary sounds of the Creole being in most cases identical with those of the French, Creole words may, in general, be spelt with the letters, and according to the principles of the latter. But, as there are in Creole articulations not heard in French, we are under the necessity of employing foreign characters, or characters with foreign sounds, to represent the articulations referred to. We have, under the head of Permutation, indicated that these are: CH (as heard in *chin*, *cheek*, &c.) ; G (as heard in *ginger*, *gipsy*) : and ñ (as in *féñant*, *mañèn*, &c.). The Creole Alphabet may, therefore, be said to consist of twenty-nine letters, including *w*. As to *u*, the Creoles always sound it *ou* in the few cases wherein it is not converted into *i*.

Character.	Name.	Character.	Name.
A a	ah	N n	enn
B b	bay	Ñ ñ	
C c	say	O o	o
CH	chay	P p	pay
D d	day	Q q	(like <i>k</i>)
E e	a (as in fate)	R r	èr
F f	eff	S s	ess
G g	zhay	T t	tay
G	jay	U u	ou
H h	ash	V v	vay
I i	ee	W w	way
J j	zhay	X x	iks
K k	kah	Y y	ee
L l	ell	Z z	zedd
M m	emm		

ACCENTS.

There are certain Orthographic signs employed in French to denote modifications in the sounds of vowels. These signs, known by the name of accents, are as follow:—

- a. *L'accent aigu* (the acute accent), is placed exclusively over *e*; as, *été*, been

b. *L'accent circonflex* (the circumflexed accent), is placed over vowels, chiefly to denote abbreviation; as in

<i>gâter</i>	for the old form	<i>gaster</i> , to spoil
<i>prêter</i>	“ “ “	<i>prester</i> , to lend
<i>maître</i>	“ “ “	<i>maistre</i> , master
<i>côte</i>	“ “ “	<i>coste</i> , coast
<i>flûte</i>	“ “ “	<i>fluste</i> , flute

Besides its legitimate use in such French words, this accent is, in course of this Work, placed over o whenever this letter has the same sound as in the English *hot*, *pod*; and over any other vowel that may seem to require it, especially in abbreviated syllables.

c. *L'accent grave* (the grave accent), placed over e, as in *père*, *mère*. We use this accent also over the e of the converted final syllables *en*, *er*, to denote the peculiarity of the word-formation in which they occur.

d. *Le trema* (the diæresis), placed over a vowel, denotes its separate pronunciation; as, *waïcou*. (wa-i-cou,) cloth wrapped round the waist.

PRONUNCIATION OF LETTERS.

Vowels.

a is sounded as in *far*. When circumflexed (â), the sound is somewhat lengthened; as in *pâler*, Fr. *parler*, to speak; *châme*, Fr. *chambre*, room or chamber.

e without any accent is mute, and being so, it is scarcely sounded; as in *cela* (slah,) that; *tabe*, (tab,) table. When final, e mute is not at all heard in ordinary discourse.

i is sounded like e in *me*; as in *gibier*. (zhe-be-ay,) bird. When circumflexed (î), this letter has a lengthened sound, as in *vite* (veet,) Fr. *vitre*, glass, (rare in Cr.)

o has the sound of the English o in *rote*, *go*; e.g. *aussitot* (o-see-toe), soon.

ô (circumflexed) is sounded as in *got*, *not*, but a little longer; e.g. *môder* (modd-ay,) Fr. *modre*, to bite; *zôtes*. (zott,) Fr. (*vous*) *autres*, you.

y is pronounced like i.

Consonants.

With the exception of c, f, and l, all the consonants when final are mute, as in French; e.g. *pitit*. (pit-tee,) Fr. *petit*, small;

bas, (bah,) stocking; etc. In order that a final consonant should be sounded, an unaccented *e* is placed after it; as, *vite*, (veet), quick; *salade*, sah-ladd,) salad.

c has the same sounds as in English; viz., (*a*) that of *k*, before *a* and *o*; (*b*) that of *s*, before *e* and *i*; e. g: *cacoyèr*, (kak-o-year), a brazen girl; *camisole*, (kam-e-zoll,) jacket; *cêvelle*, sev-ell,) Fr. *cervelle*, brain; *ciseaux*, (see-zo) scissors. It is written with a cedilla (*ç*), when, before *a* and *o*, it is to sound like *s*; e. g: *façade*, (fass-add,) frontage; *façon*, (fass-onh) mode, manner. *c* is heard at the end of *almanac*; *bec*, (bek,) beak; *couöc*, (wok,) Fr. *croc*, crook; *crac*, fib; *estomac*, stomach; *grec*, frank, out-spoken; *bouc*, (book,) ram; *lac*, lake; *sac*, bag; *sec*, dry; *tabac*, tobacco; *jouc*, (zhook,) Fr. *joug*, yoke. As in French, *c* has the sound of *g* in *second*, and its derivatives.

ch is pronounced like *sh* in English; as *facher*, (fash-ay to vex; *tache*, tash,) task.

CH, in course of this work, must be sounded as in the English words *chat*, *cheat*, *chin*; e. g: *babouCHette*, (bab-boo-chett,) a rope-halter; *piCHette*, (pe-chett,) a stake.

d has the same sound as in English; except that, according to rule, it is not heard at the end of words.

f is sounded as in English; at the end of words it is generally heard. The following are the cases in which *f* final is silent:—*zèfs*, (say,) eggs; *béfs*, (bay,) oxen, as in “*moulin à béfs*.” These are Creole corruptions of (*des*) *œfs*, (*des*) *bœufs*, in which words the *f* is not sounded.

g before *a* and *o* is pronounced as in English; e. g: *gâter*, (gatt-ay,) to spoil; *gogo*, name-sake. When followed by *e* and *i*, it must be sounded like *zh*; e. g: *age*, (azh,) age; *loger*, (lo-zhay,) to lodge; *gibier*, (zhe-be-ay,) bird.

G must in all cases be pronounced like the English letter *j*, or like *g* in *gipsy*, *ginger*; e. g: *baGette*, (bah-jet,) Fr. *baguette*, a ramrod.

h is sometimes silent, as in *habit*, (ab-ee,) coat; *harassé*, (ar-ass-ay,) bothered out; and sometimes aspirated, as in *hareng*, (har-anh), herring; *hâï*, (hah-ye,) to hate; etc.

j is always sounded like *zh*; e. g: *jène*, (zhenn,) Fr. *jeune*, young;

k has the same sound as in English.

l is pronounced as in English, and heard at the end of words, except in the following: *fisil*, (fiz-ee,) Fr. *fusil*, gun; *baril*, (bar-ee,) barrel; *gentil*, (zhan-tee) decent; *zoutil*, (zoo-tee,) Fr. *outil*, tool, etc.

m and *n* are pronounced as in English when they begin a word or syllable, or come between two vowels; but at the end of words they have a much duller sound; in fact, they only impart nasality to the vowel preceding; as in *bon*, good; *faim*, hunger; *chien*, dog.

p is silent in *corps*, (cor,) body; *compter*, (con-tay,) to reckon; *dompter*, (don-tay,) to subdue; *temps*, (tanh,) time; *drap*, (drah,) cloth, sheet, etc.

ph is pronounced *f* as in English.

q (*u*) has the sound of *k*; eg: *quitter*, (kit-tay,) to quit; *quolibet*, (ko-lib-bet,) tittle-battle.

r, when heard at all, has a most peculiar sound, which no English letters can represent. When final, it is never sounded in Patois.

s has two sounds: one as in *salvation*, *soberness*; and the other like *z*, as in *ease*, *those*. It is sounded as in the latter instance when it is between two vowels; e. g: *savoër*. Fr. *savoir*, knowledge; *simaine*, Fr. *simaine*, a week; *ouösair*, (wo-zèh) Fr. *rosaire*, rosary; *poser*, (po-zay,) Fr. *reposer*, to rest. When final, *s* is silent except in *plis* (sometimes pron. *pliss*), Fr. *plus* more; *vis*. (viss,) a screw, etc.

t has generally the same sound as in English; but when it would in English be sounded *sh*, as in *patient*, *nation*, etc., it is, according to French orthoëpy, pronounced *se*; e. g: *patient*, (pah-se-anh); *nation*, (nah-se-onh), etc.

In *th*, only the *t* is sounded; e.g: *dithé*. (de-tay,) Fr. (du) *thé*, tea; *théate*. (tay-att), Fr. *théâtre*, theatre, etc.

t final is heard in *bout*, (boot,) end, cigar; *bouit*. (bwitt,) Fr. *brut*, rough; *dôt*. (dott,) Fr. *dot*, dowry; *doègt*. (dwett,) Fr. *doigt*, finger; *chouvalet*, (shu-val-ett,) Fr. *chevalet*, wooden horse; *chiquet*, (shick-ett,) dribblet.

ct is silent in *respect*, (res-pay), respect; but it is sounded *k* in *correct*, (côr-ek,) correct; *direct*, (de-rek,) direct; *exact*, (eg-zak), etc.

v and *w* have the same sound as in English; e.g: *viélon*. (ve-ay-

lonh,) Fr. *violon*, violin; *vidagne*, Fr. *vidange*, lees; *waïcou*, waistcloth; *wangou*, (wanh-goo,) a paste of boiled corn meal.

x has four different sounds: (a) like *ks*, as in *Alexâne*, (ah-leks-ann,) Fr. *Alexandre*, Alexander; (b) like *gs*, as in *exécice*, (egz-ay-seece,) Fr. *exercice*, exercise; (c) like *s* in *six* (seece,) six; *dix* (deece,) ten; (d) like *z*, as in *dixième*, (deez-e-emmm,) tenth; etc.

y, at the beginning of words, and *z* are sounded as in English.

ORTHOGRAPHY.

By Orthography is meant the correct representation of articulate sounds by means of written signs. The Orthography of the Creole presents great difficulties, especially with regard to the Verbs. This arises from the fact that it is generally but *one* part of a French verb that has been taken into the dialect, and made, by means of auxilliary words, to express all the modifications of Person, Mood, and Tense. Now, as several parts of a French verb may have the same pronunciation, it is not easy to decide in all cases which of these parts it is that has been adopted. Under the head of Verbs, the reader will see how we have met this difficulty. That our theory is correct seems conclusive from the evidence there brought forward. Should any one object to our spelling all verbs of the first French Conjugation with *er*, as a general rule, he will please to examine such verbs as *coude*, *repône*, *sentî*, etc., which are permanent Creole forms, and at the same time undoubted representations of the original infinitives *coudre*, *repondre*, *sentir*, etc.

With respect to the Orthography of such verbs as following however, there may be some difference of opinion:

<i>té</i>	which represents the Fr. <i>étais</i> , (<i>était</i> ,) was
<i>sé</i>	“ “ “ <i>serais</i> , (<i>serait</i> ,) should (be)
<i>vlé</i>	“ “ “ <i>voulez</i> , (<i>voulais</i> , <i>voulait</i> ?) wish
<i>fau'</i>	“ “ “ <i>faut</i> , must
<i>pé</i>	“ “ “ <i>peux</i> , (<i>peut</i> ,) can
<i>doé</i>	“ “ “ <i>dois</i> , <i>doit</i> , (<i>devez</i> ?) ought

In spelling most of these, another plan might have been adopted; viz., to give to each person a specific form representing at the same time, the correct pronunciation; e.g:—

- | | |
|--|--------------------------|
| 1. <i>moèn péx</i> in imitation of Fr. | 1. <i>je peux</i> |
| 2. <i>ous péz</i> “ “ “ | 2. <i>vous p(ouv) ez</i> |
| 3. <i>li pét</i> , etc. “ “ “ | 3. <i>il peut</i> , etc. |

But, besides being contrary to the genius of the Creole, which delights in permanent forms, this plan would have reduced us to the shift of employing the same inflections for the plural; besides giving rise to a thousand other difficulties and inconsistencies.

We have, in all cases, endeavoured to follow analogy in writing Patois words. When the French itself failed, the practice of some one or other of the allied languages has been our guide; and when, as it sometimes happened, we could get no assistance from either of these sources, we have carefully analysed the sound and done our best to reproduce it.

Accentuation and Union of Words

Accent is the raising or lowering of the voice in pronouncing certain syllables. In Creole, as in French, the tonic accent is far less marked than in English. But the general rule of French accentuation—namely, that the stress should be laid on the syllable last pronounced—is pretty much the same in the Patois.

It is customary in reading or speaking French to sound final consonants on vowels succeeding them; e.g: *ton ami*, (ton-nam-ee,) thy friend; *des hommes avarés*, (dè-zomm-zavahr,) avaricious men; “*venez ici.*” *dit-il*, (v’nè ze-see, de-teel,) “come here,” said he; etc. As Creole is an uncultured speech, whatever of such euphonic refinements it contains is the result of accident and mechanical imitation. For we find that phrases borrowed verbatim from the French, preserve, in general, the modifications of sounds resulting from the concurrence of vowels and consonants; while in constructions that are purely dialectic, hiatuses are by no means unfrequent. The following Patois sentence affords at once illustration and proof of this:—*Fau (t) ous fair yon arangement épîs ’i*, pronounced: *Fo ooh fèh yonh ar-anzh-manh ay-pee ee* (you must make an arrangement with him.) The reader will remark that of the four hiatuses in the above pronunciation, not one is unavoidable; but we Creoles pay small attention to the powers of consonants before vowels. It is true that in conversation we mince a few terms; but, on the whole, our decided preference is for words in their normal condition.

PART II.

ETYMOLOGY.

Etymology treats of individual words, their classifications and accidents. All the words of the Creole dialect may be arranged in nine classes; viz: 1. Articles; 2. Nouns; 3. Adjectives; 4. Pronouns; 5. Verbs; 6. Adverbs; 7. Prepositions; 8. Conjunctions; 9. Interjections.

Articles.

An Article is a word used with a Noun, to show whether such Noun is to be taken in a general or in a particular sense.

There are two Articles in Creole: *yon*—a, an, Indefinite; and *la*—the, Definite.

The Indefinite Article.

The Creole Indefinite Article *yon* is invariable; that is to say, it never changes, like the French Indefinite Article (which is sometimes *un* and sometimes *une*), to indicate the gender of the Noun it refers to; e.g:

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>yon çâvolant</i>	a kite	<i>un cerf-volant</i> , masc.
<i>yon maîte</i>	a master	<i>un maître</i> , “
<i>yon banc</i>	a bench	<i>un banc</i> , “
<i>yon zoragne</i>	an orange	<i>un orange</i> , “
<i>yon macaque</i>	a monkey	<i>un singe</i> , “
<i>yon madame</i>	a woman, lady	<i>une dame</i> , fem.
<i>yon sésé</i> {	a sister	<i>une sœur</i> , “
<i>yon sèr</i> }		
<i>yon matante</i> }	an aunt	<i>une tante</i> , “
<i>yon tantante</i> }		
<i>yon plime</i>	a pen	<i>une plume</i> , “
<i>yon zassiette</i>	a plate	<i>une assiette</i> , “

The Definite Article.

Besides being invariable, *la*, the Creole Definite Article, has the additional peculiarity of coming always *after* its Noun; e.g:

Creole.	English.	French.
<i>missier la</i>	the man, gentleman	le <i>monsieur</i> , mase.
<i>chouval la</i>	the horse	le <i>cheval</i> “
<i>pouête la</i>	the priest	le <i>prêtre</i> “
<i>chèpentier la</i>	the carpenter	le <i>charpentier</i> “
<i>mam'selle la</i>	the young lady	la <i>demoiselle</i> , fem.
<i>relizièse la</i>	the nun	la <i>religieuse</i> “
<i>lasalle la</i>	the hall	la <i>salle</i> “
<i>lapoussièr la</i>	the dust	la <i>poussière</i> “

It must not, however, be supposed that the Creole article, because one in form and sound with the French *la*, is identical with it, and only placed differently with regard to Substantives. On such a supposition, it would be difficult, nay impossible, to account satisfactorily for such combinations as *la-salle la*, *la-glacièr la*, and a host of others, in which the French article, *la*, however otherwise misused, is nevertheless in its usual place *before* the noun. The origin of the Creole *la*, and, incidentally, of its peculiar construction, must therefore be sought elsewhere. In fact, this *la* of ours is simply the French adverb of place, *là*, as found in *ce-banc-là*, *ce-verre-là*, and similar expressions. In uttering the two phrases cited above, a Frenchman makes but *two* sounds for each; viz: *sbanc-là*, and *sverre-là*. The first word, *ce*—a mere sibilation—escaping an untutored ear, *sbanc-là* and *sverre-là* would appear *banc-la* and *verre-la* respectively: hence the Creole usage. But it may be objected that *ce banc-là* oftener means *that* bench, than *the* bench; and the same of *ce verre-la*, *that* glass, &c. To this we reply: first, that, in many cases, it is not easy to discriminate between *that* and *the*, especially in French; and secondly, that the demonstrative sense of such phrases has been subordinated in Creole on the same principle according to which the primary import of *ille*, *illa*, has been modified on passing into the French *le*, *la*.

NOUNS.

Nouns or Substantives are the names by which we designate Persons, Animals, Places, or Things; as *gouroupier*, sycophant; *babiche*, alligator; *ville*, town; *wanga*, sorcery.

The majority of Nouns in Creole are French; but there are some peculiar to the dialect, and others borrowed from English and Spanish. We therefore arrange them under four heads, the first of which shall, for the sake of convenience, be divided into two sections.

French Nouns in Creole.

a. Nouns taken and used *individually*, with or without change of pronunciation:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>balyé</i>	broom	<i>balai</i>
<i>baton*</i>	stick	
<i>bijou</i>	jewel	
<i>boutique</i>	shop	
<i>bouton</i>	button	
<i>carême</i>	dry season	
<i>châme</i>	chamber, room	<i>chambre</i>
<i>côbêie</i>	basket	<i>corbeille</i>
<i>coton</i>	cotton	
<i>danger</i>	danger	
<i>désî</i>	desire, wish	<i>désir</i>
<i>doulèr</i>	pain	<i>douleur</i>
<i>empêchement</i>	hindrance	
<i>envie</i>	desire	
<i>fontaine</i>	fountain	
<i>foûchette</i>	fork	<i>fourchette</i>
<i>gant</i>	glove	
<i>geounou</i>	knee	<i>genou</i>
<i>grêe</i>	grating, gridiron	<i>grille</i>
<i>hades</i> }	clothes	<i>hardes</i>
<i>rades</i> }		
<i>jalousie</i>	jealousy	
<i>jambon</i>	ham	
<i>lagon</i>	lagoon	

* When the word has not been altered at all, we leave the French column blank, allowing the reader to see the French in the Creole.

Creole.	English.	French.
<i>liçon</i>	lesson	<i>leçon</i>
<i>mâmite</i>	camp-kettle	<i>marmite</i>
<i>ménage</i> }	domestic affairs, furniture	<i>misère</i>
<i>menaïe</i> }		
<i>misèr</i>	trials, distress	
<i>nage</i>	swimming, rower	
<i>nez</i> }	nose	<i>nez</i>
<i>nèn</i> }		
<i>objection</i> }	objection	<i>objection</i>
<i>ôjection</i> }		
<i>papier</i>	paper	<i>pantouffle</i>
<i>pantoûffe</i>	slipper	
<i>ravaïe</i>	ravage	
<i>racine</i>	root	<i>saison</i>
<i>rideau</i>	curtain	
<i>séson</i>	season	
<i>simaine</i>	week	
<i>temps</i>	time	<i>semaine</i>
<i>vache</i>	cow	

b. Nouns that have been taken "construction."

This section will comprise Nouns taken into Creole in combination with some other word, usually an article or an adjective, which, having lost all meaning of its own, is become a mere initial of the newly-formed substantive. This incorporation of words that are "in construction" is not peculiar to the Creole. If we take, for example, the French *Monsieur*, sir, gentleman, we find that its component parts are *mon*, an adjective—my, and *sieur*, a noun — sir, master, &c. Literally, therefore, *mon-sieur* is *my-master*, *my sir*, or the like. But *mon* having lost all significance here, the combination *mon-sieur* means only what was formerly expressed by *sieur* alone. As with *mon*, in this particular instance, so has it fared with *du*, *des*, *la*, *le*, *ma*, *mon*, *ses*, *un* (*une*), which, generally in an altered shape, form the initial of many Creole substantives beginning with *di*, *la*, *l*, *ma*, *moun*, *ses*, *n* and *z*: the two last letters indicating the initial sounds of French words beginning with a vowel or silent *h*, immediately preceded by *un*

(*une*) and *des, les, &c.* Subjoined are specimens of these composite nouns, with such locutions as may have given rise to them:

<i>Creole.</i>	<i>English.</i>	<i>French</i>
<i>difé</i>	fire. originated from	<i>du feu</i> lit some fire
<i>dithé</i>	tea, “	<i>du thé</i> “ some tea
<i>divin</i>	wine, “	<i>du vin,</i> “ some wine
<i>dleau</i>	water, “	<i>de l'eau</i> “ some water
<i>labitide</i>	habit, “	<i>l'habitude,</i> “ the habit
<i>lâdoèse</i>	slate, “	<i>l'ardoise,</i> “ the slate
<i>lintécelle</i>	spark, “	<i>l'étincelle,</i> “ the spark
<i>lafiêve</i>	fever, “	<i>la fièvre,</i> “ the fever
<i>lapôte</i>	door, “	<i>la porte,</i> “ the door
<i>lageôle</i>	jail, “	<i>la gôle,</i> “ the jail
<i>mounonque</i>		<i>la gôle,</i> “ the jail
<i>mounonc</i>	} uncle, “	<i>mon oncle,</i> “ my uncle
<i>mononque</i>		
<i>madame*</i>	lady, “	<i>ma dame,</i> “ my lady, Mrs. (appellative)
<i>matante</i>	aunt, “	<i>ma tante,</i> “ my aunt
<i>sesadiex</i>	farewell, }	<i>ses adieux,</i> “ his leave-taking
<i>nâme</i>	leave-taking }	
<i>nannée</i>	soul “	<i>une âme,</i> “ a soul
<i>ninîme</i>	year, “	<i>une année</i> “ a year
<i>nômme</i>	riddle, “	<i>une énigme,</i> “ a riddle
<i>zaffair</i>	man, “	<i>un homme,</i> “ a man
<i>zagriñen</i>	} business “	<i>des affaires,</i> “ certain affairs
<i>zariñen</i>		<i>des araignées</i> “ some spiders
<i>zaile</i>		<i>des ailes.</i> “ some wings
<i>zallimette</i>	lucifer match, “	<i>des allursettes,</i> “ some matches
<i>zamas</i>	Cr. canetops, “	<i>des amas,</i> “ some heaps
<i>zamis</i>	friends, “	<i>des amis,</i> “ some friends
<i>zampoule</i>	tumour, “	<i>des ampoules.</i> “ some tumours
<i>zanGê</i>	fresh water eel, “	<i>des anguilles,</i> “ some eels
<i>zanana</i>	pine apple, “	<i>des ananas,</i> “ some pine apples
<i>zanneau</i>	ear-ring, “	<i>des anneaux,</i> “ some ear-rings
<i>zagne, (rare)</i>	angel, “	<i>des anges,</i> “ some angels
<i>zassiette</i>	plate, “	<i>des assiettes,</i> “ some plates
<i>zêbe</i>	grass, “	<i>des herbes.</i> “ some herbs

* The French use the phrase, “*faire la madame,*” to set up for a lady.

Creole.	English.	French.
zeboueïe	fish-gill “	“ (les ouïes) “ the gills
zécôce	bark, (of a tree) “	“ les écorces, “ the barks
zéChime, (lêChime) }	skimmings,	“ des écumes, “ some froth
zéffort	effort, “	“ des efforts, “ some efforts
zéGuê	needle, “	“ des aiguilles, “ some needles
zentraïes	entrails, } bowels }	“ des entrailles, “ the bowels
zépinâd	spinage, “	“ des épinards, “ some spinage
zépingue	pin, “	“ des épingles “ some pins
zépôle	shoulder,	“ les épaules, “ the shoulder
zépon	spur, “	“ des éperons, “ some spurs
zôdie	sweepings, } dirt, }	“ des ordures, “ some sweep- ings, &c.
zoragne	orange, “	“ des oranges, “ some oranges
zoreïe	ear, “	“ les oreilles, “ the ears
zos	bone, “	“ des os, “ some bones
zôteï	toe, “	“ les orteils “ the toes, &c.

To the same class belong *Bondié*, God, or a deity of any kind; as, *yon bondié bois*, a wooden god; *beautemps*, good weather, (which is often preceded by a qualificative; as, *belle beautemps*, *joli beautemps*, fine weather); *bonmatin*, morning; *yon joû bonmatin*, one day (in the) morning; *dôte* for *d'autre*; *zôtes* for *vous autres*; etc. are formed an the same principle.

*Nouns Peculiar to The Dialect.**

Here we include not only those nouns whose origin is local or African, but those also that have been framed by the Creoles from French words. The following specimens are but a few:—

Creole.	English.	French Etymology.
ambluï	evasion	
baboule	a kind of drum dance	
bacou-bacou	perquisites, secret gains	
bamboula	a kind of dance	

* It is not pretended that some of the words of which the etymology has not been given or suggested, may not be French or Spanish: what we mean is, that none of them ever occurred in the French and Spanish works that we have consulted.

<i>Creole.</i>	<i>English.</i>	<i>French Etymology.</i>
<i>bêbelle</i>	a toy, finery	(<i>belle</i>)
<i>boubou</i>	a fright, hobgoblin	
<i>boucan</i>	a hurdle for smoking meats, a pile of sticks for burning; a row	
<i>boûgonnement</i>	a grumbling, a murmur	(<i>bourdon?</i>)
<i>boulôque</i>	confusion	
<i>houzin, brouzin</i>	a hastily got up dance	
<i>caïambouque</i>	any secret place, obscurity	
<i>camañoc</i>	sweet cassada	(<i>manioc</i>)
<i>chavirade</i>	an upturning	
<i>CHiribibi</i>	a power of parched maize	
<i>choubichou</i>	talisman, amulet, sorcery	
<i>çoscaie</i>	manioc farina mixed with syrup	
<i>cotiche</i>	sandal, mocassin	
<i>coucou</i>	a calabash bored at an end and hollowed out	
<i>couyenade</i> }	nonsense, trifling	
<i>couyonade</i> }		
<i>déchirade</i>	a tearing	(<i>déchirage</i>)
<i>développade</i>	a thrashing	(<i>développer</i>)
<i>dévirade</i>	a turning back	(<i>dévier</i>)
<i>drivaïër</i>	a rover, vagabond	(<i>dériver</i>)
<i>fanfouliche</i>	tinsel ornament	
<i>fiñolement</i> }	a refining	(fignoler)
<i>fiolement</i> }		
<i>gabì</i>	a bundle of thatch leaves	
<i>gaïape</i>	a rude feast given to gratuitous helpers in field work	(<i>gaillard?</i>)
<i>gigodine</i>	furbelows, any dress ornamentation	
<i>Giola</i>	effects	
<i>graffiñade</i>	a scratching	(<i>griffade</i>)
<i>happe-salade</i>	a meddler	(<i>happer</i> , etc.)
<i>horrôpe</i>	a scrape, difficulty	
<i>iche</i>	child	
<i>joupa, ajoupa</i>	a garden hut, cabin	

Creole.	English.	French Etymology.
<i>maconage</i> }	a clumsy sewing or tying	
<i>maconaie</i> }	a fellow passenger from	
<i>malongue</i>	Africa	
<i>malté</i>	distress, destitution	(<i>mal</i>)
<i>matété</i>	farina boiled into pap	
<i>mingan</i>	anything smashed	
<i>mou-mou</i> }	a dumb person	
<i>moun-moun</i> }	lit. a slave of the same owner;	
<i>negue-maite</i>	a butting with the head	(<i>nègre maître</i>)
<i>ouâche</i>	display in dress or behaviour	
<i>sainbleau</i>	a heavy shower	
<i>savonade</i>	a soaping	(<i>savon</i>)
<i>soucrade</i>	a shaking	(<i>secouer</i>)
<i>soucouïan</i>	a blood-sucking wizard	
<i>talalà</i>	fuss, to-do	
<i>tambì</i>	a row, rambling talk	
<i>tanamâ</i>	(Sp. <i>tanta mar?</i>) great fuss	
<i>témécou</i>	anything that embarrasses	
<i>touloume</i> }	a coarse kind of sugar cake	
<i>touroume</i> }		
<i>toural</i> }	a talismanic leaf	
<i>tourial</i> }		
<i>toûnement</i>	a turning	(<i>tourner</i>)
<i>virement</i>	(with the foregoing), a twist- ing	(<i>virer</i>)
<i>vonon</i>	a bee	
<i>vonvonnement</i>	a buzzing	
<i>wâä</i>	a sort of hamper carried on the back	
<i>zandoli</i>	lizard	
<i>zengouinGin</i>	sorcery, jugglery	

English Nouns in Creole.

The English Nouns used in Creole are very numerous. They relate chiefly to matters brought into the Colony, or more directly under Creole cognizance, through English agency. The following will indicate the nature of these terms: *bosine*, (bo-sinn.) boat-swain (mill overseer); *stime-ngine*, steam-engine; *man-a-wâr*, man-of-war; *mèl-bôte*, mail-boat; *wâdine*, warden; *warrant*; *tram-way*; &c., &c.

The wayward fancifulness of our people has not suffered the English portion of their dialect to remain without some perversions of meaning. As examples, we may notice the words "blanket," "blow," and "tune." "*Blankite*" in the mouth of a Creole, does duty similar to that done by "*nigger*" in the lips of a person proud of his exemption from the "curse of Canaan:" that is to say, *blankite* is a term of reproach levelled at *fair* complexions, especially when *rosiness* forms no part of them.

As to "*blow*," it is an incident or anecdote; e.g: *yon blow sôtî river la-bas là*, an incident has just happened yonder; *ba nous blow missier la, nonc, machet*,— pray, tell us the story about the gentleman, my dear.

A "*tune*," under the Creole form *CHoune*, is by no means suggestive of harmony. On the contrary, it denotes every provocation by which one seeks to fasten a quarrel upon another; as, *Main ça yon CHoune!* what a quarrel-picking! Sometimes a quarrel itself is thus described; as, *cosquel la té tinî yon belle CHoune êpîs yeaux*, that ridiculous fellow had a fine row with them, Fr. *Ce ridicule-là avait une dispute sérieuse avec eux*.

Nouns From The Spanish*.

From the ancient owners of the Colony, and doubtless from intercourse with the Main, our dialect has derived many Spanish words; whereof the following Nouns are among the most common:—

Creole.	English.	Spanish Etymology.
<i>arèpe</i>		
<i>babouchette</i>	a rope muzzle	(<i>boca?</i>)
<i>bôï</i>	indian corn dumpling	(<i>bollo</i>)
<i>cabouïà</i>	a noose	(connected with <i>cabestro</i>)
<i>cachape</i>	a biscuit made of ground corn	
<i>catà</i>	a sauce or syrup made of manioc juïce	(<i>catar</i>)
<i>consuèl</i>	consolation, remedy	(<i>consuelo</i>)
<i>cosquèl</i>	a laughing stock	(<i>cosquillas</i>)

* Many of our words belong to the popular dialect of the Spanish Main, with which our acquaintance is, unfortunately, very limited. The reader will please observe that *ch* in this section is pronounced as in *chin*, *cheat*, &c.

Creole.	English.	Spanish Etymology.
<i>couyane</i>	the wife or husband of one's countryman or country-woman	(<i>cuñada</i>)
<i>farimañèl</i>	ostentation, braggadocio, finery	(<i>faramallerd</i>)
<i>golète</i>	schooner; Cr. also a long pole	(<i>goleta</i>)
<i>manià</i>	rope fetters put on horses	(<i>maniatar?</i>)
<i>matapèl</i>	ant-eater	(<i>matar, perro</i>)
<i>morocôte</i>	a river fish; a coin, value \$20	
<i>morocoï</i>	land turtle	
<i>papèlon</i>	brown sugar (ungraulated) made in loaves	(<i>pabellon?</i> from the shape of the article)
<i>pèlido</i>	a savoury dish of rice, fowl, &c. boiled together	(<i>paladar?</i>)
<i>sancoche</i>	a coarse dish of beef and plantains	(<i>sancochear</i>)
<i>sapatèr</i>	a flat fish	(<i>zapatero</i>)
<i>sogue</i>	thongs	(<i>soga</i>)
<i>tassò</i>	dried beef	(<i>tasajo</i>)
<i>tembandol</i>	} electric eel	(temblader)
<i>tembladol</i>		
<i>torète</i>	a bullock	(<i>toreto</i>)

NUMBER.

There are two Numbers: the Singular, denoting one object; and the Plural, denoting more than one.

As regards spelling, the plural of Nouns (and Adjectives may be formed, as in French, by adding *s*; except when the Singular ends in *s*, *x*, or *z*, in which case there is no addition; e.g:

Creole.	English.	French.
Sing. <i>yon zanana</i>	a pipe apple	<i>un anana</i>
Pl. <i>yon pile zananas</i>	many pine apples	<i>plusieurs ananas</i>
<i>yon lapôte</i>	a door	<i>une porte</i>
Pl. <i>déx, tois lapôtes</i>	two, three doors	<i>deux, trois portes</i>
Sing. <i>yon gouës caïe</i>	a large house	<i>une grande maison</i>
Pl. <i>grands caïes</i>	large houses	(<i>de</i>) <i>grandes maisons</i>
Nouns and Adjectives ending in <i>s</i> , <i>x</i> , and <i>z</i> .		
Sing. <i>yon mauvés zos</i>	a bad bone	<i>un mauvais os</i>
Pl. <i>mauvés zos</i>	bad bones	(<i>de</i>) <i>mauvais os</i>
Sing. <i>lavoéx doux la</i>	the sweet voice	<i>la voix douce</i>
Pl. <i>yon pile nez</i>	many noses	<i>plusieurs nez</i>

Nouns ending in *au*, *eau* may add an *x* according to French usage; e.g.:

Creole.	English.	French.
Sing. <i>yon bateau</i>	a sloop	<i>un bateau</i>
Pl. <i>commèn bateaux?</i>	how many sloops?	<i>combien de bateaux?</i>

But, as this is a *spoken*, and not a *written* dialect, we must attend more particularly to the *oral* mode of expressing Number.

The Singular is shown, as in English and French, by means of the Article Indefinite: of this there are sufficient examples above.

Moèn voèr zanneaux et-pîs bouacelets nans yon magazin, I saw ear-rings and bracelets in a store. In this sentence, no Article is used before *zanneaux* (ear-rings), and *bouacelets* (bracelets); because they are indeterminate, and denote the primary perception. But if we continue the sentence, adding our opinion of what we saw in the store, we must employ the article; as, *ces zanneaux la té bien nans goût moèn; main moèn pas té content ces bouacelets la*, the ear-ring were much to my taste; but I did not like the bracelets. We use *th* definitives *ces-la*, (*the*) in these instances, because *zanneaux* and *bouacelets* have, by the second mention of them, become determinate and specific. The rule for the Plural may, therefore, stand thus:—that, in the case of indeterminate objects, it is denoted by employing the Noun without any Article; as, *I tinî mangos et-pîs chapotîes nans pañèn la*, there are mangoes and sapodillas in the basket. But when the object spoken of is determinate, *ces* is put before the Noun, and *la* after it; as, *ous pé pouend ces chapoties-la, main léssez ces mangos-la là, pâce moèn bisoèn yeaux*, you may take the sapodillas, but leave the mangoes there, for I want them. All this is in accordance with Creole and English usage; but French usage is difrent. In the case of indeterminate objects when no words denoting quantity come before the Noun, the partitive article *must* be used; e.g.: *J'ai vu dans un magazin des anneaux et des bracelets; les anneaux étaient bien à mon goût, mais les bracelets ne me plaisaient pas*. The Creole plural is simply the French demonstrative construction, which, in familiar style, is frequently used in cases of this kind.

GENDER.

In French Grammar there are only two Genders, which are applied to all Nouns, whether denoting animate or inanimate objects. As regards the latter class of Nouns, the Gender assigned them by custom is indicated by inflecting the Articles, Adjectives, and Pronouns relating to them. But, as in Creole Pronouns do not vary for Gender, and Articles do not vary at all, it is in connexion with the Adjectives, which admit, though sparingly, of such variation, that the gender of nouns denoting lifeless objects can be best determined. We therefore defer remarking on the subject till we come to treat of Adjectives. Meanwhile, it may be here recorded that Patois-speakers, when imitating the French construction, employ the feminine article, *la*, before the following substantives, although in French they are, in fact or by analogy, of the Masculine Gender:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>la badinaie</i>	joking	<i>le badinage</i>
<i>la blâme</i>	blame	<i>le blame</i>
<i>la bouffaie*</i>	food	
<i>la bouigandaie</i>	Cr. romping, &c.	<i>le brigandage</i>
<i>la contentement</i>	joy, gladness	<i>le contentement</i>
<i>la diraie</i>	duration	(<i>la durée</i>)
<i>la restant</i>	remainder	<i>le restant</i>

We turn now to the Gender of Nouns denoting *animate* objects.

The distinction of sex in Creole is indicated in three ways:

(a) By different words; (b), by composition; (c) by derivation.

a By different words; as,

<i>Creole.</i>		<i>English.</i>		<i>French</i>	
Masc.	Fem.	Masc.	Fem.	Masc.	Fem.
<i>compèr</i>	<i>macoumèr</i>	godfather	godmother	<i>compère</i>	<i>commère</i>
		of one's child			
<i>coq</i>	<i>poule</i>	cock	hen		
<i>crabier</i>	<i>gasse† (Sp).</i>	heron		<i>crabier</i>	

* The termination *age* (whence the Creole *aïe*) is usually masculine in French.

† This word is the Spanish *garza*, a heron. In fact we say in Creole, *gasse à morène*, evidently *garza morena*, brown heron. It needs scarcely be added that the Creole form of the expression involves no reference to the colour of the bird.

Creole.		English.		French	
Masc.	Fem.	Masc.	Fem.	Masc.	Fem.
<i>fouèr</i>	<i>sêr, sésé</i>	brother	sister	<i>frère</i>	<i>soeur</i>
<i>gâçon</i>	<i>fié</i>	boy, son	girl, daughter	<i>garçon</i>	<i>fille</i>
<i>louoi</i>	<i>lareine</i>	king	queen	<i>roi</i>	<i>reine</i>
<i>mari</i>	<i>femme, madame</i>	husband	wife	<i>mari</i>	<i>épouse</i>
<i>missier</i>	<i>madame</i>			<i>mousieur</i>	<i>madame</i>
<i>mounonque</i>	<i>matante, tantante</i>	uncle	aunt	<i>oncle</i>	<i>tante</i>
<i>nivé</i>	<i>nièce</i>			<i>homme</i>	<i>nièce</i>
<i>nomme</i>	<i>femme</i>	nephew	niece	<i>neveu</i>	<i>femme</i>
<i>tauoueau</i>	<i>vache</i>	man	woman	<i>taureau</i>	<i>vache</i>
<i>torète (Sp.)</i>	<i>ginisse</i>	bull	cow	<i>jeune tau-reau</i>	<i>genisse</i>
		bullock	heifer		

b By composition or the compounding of words; as,

Masc.	Fem.	Masc.	Fem.	Masc.	Fem.
<i>mâle-codène</i>	<i>fielle-codène</i>	turkey-cock	turkey-hen	<i>dindon</i>	<i>dinde</i>
<i>bouc-cabouite</i>	<i>fielle-cabouite</i>	he-goat	she-goat	<i>bouc</i>	<i>chèvre</i>
<i>macou-chatte</i>	<i>fielle-chatte</i>	tom-cat	she-cat	<i>chat</i>	<i>chatte</i>

When it is wished to intimate that the female has had young, *maman* is prefixed instead of *fielle*, especially when the feminine has not a distinctive form:—

Creole.	English.	French
<i>yon maman-bououique</i>	a she-donkey	<i>une anesse</i>
<i>yon maman-chatte</i>	a she-cat	<i>une chatte</i>
<i>yon maman-chein,</i>	a bitch	<i>une chienne</i>
“ “ <i>chien</i>		
<i>yon maman-codène</i>	a turkey-hen	<i>une poule d'Inde, &c.</i>

and so on of animals, with the above restriction.

c Gender is also shown by derivation; as,

Creole.	English.	French
<i>câpe*</i>	<i>cabouesse</i>	(cob cobress)
		(capre capresse)

* The English and French of *côpe* and *cabouesse* are enclosed in parenthesis, as being, perhaps, West Indian. A “cob” is the off-spring of black and mulatto parents.

Creole.		English.		French.	
Masc.	Fem.	Masc.	Fem.	Masc.	Fem.
<i>carète</i>	<i>câouogne</i>	turtle		<i>caret</i>	
<i>cousin</i>	<i>cousine</i>	cousin			
<i>dansèr</i>	<i>dansèse</i>	dancer		<i>danseur</i>	<i>danseuse</i>
<i>milâte</i>	<i>milatresse</i>	mulatto	mulatress	<i>mulâtre</i>	<i>mulâtre</i>
<i>nègue</i>	<i>nègresse</i>	negro	negress	<i>nègre</i>	<i>nègresse</i>

The following feminine forms are peculiar:—

Creole.	French.	English.
<i>amise</i>	for <i>amie</i>	friend
<i>bonbonnière</i>	" <i>bombonnière</i>	Cr. cake-woman
<i>lavandèse</i>	" <i>lavandière</i>	laundress
<i>lèssivière</i>	(from <i>lessiver</i>)	washer woman

CASE.

Is the relation which a Noun bears to another Noun, a Verb, or a Preposition occurring in the same sentence.

We may allow three Cases in Creole; viz., the Nominative, Possessive, and Objective.

The Nominative is the Noun (or Pronoun) represented as *being* or *doing*; e.g. *toute sêpent cest sêpent*, every snake is a snake; *mauvés mounes ca vive longtemps*, wicked people live long.

In these sentences, *sêpent* and *mounes* are Nominatives, they being represented as being and doing respectively.

In Creole the mode of forming this case is very simple. All that

A Noun is Possessive when it designates the owner or possessor. one has to do, is to name the possessor immediately *after* the object possessed; as *caïe Jean*, *John's* house; *chapeau papa tît fie la*, the girl's father's hat; i.e., (the) hat (of the) father (of the) girl. This last rendering, which comes nearer to the Creole arrangement, is identical with the French construction, and shows that the former is a mere abbreviation of the latter; viz., (la) *case* (de) *Jean*; (le) *chapeau* (du) *père* (de la) *fille*:

Cr. *Bouôuique missier la té nans jôdin Châles.*

Fr. *Le bourrique (de) l'homme était dans (le) jardin (de) Charles.*

Eng. The donkey (of the) *man* was in (the) garden (of) *Charles.*

The Objective Case represents the Noun (or Pronoun) affected by the action of a Verb, or governed by a Preposition; as,

Cr. *Misèr ca fair macaques manger piment.*

Eng. Hard living makes *monkeys* eat *pepper*.

Fr. *La misère fait manger des piments aux singes*

Cr. *Tout mounne cannaite ça qui ca bouït nans canari yeaux.*

Eng. Every body knows what is boiling in his earthen pot.

Fr. *Chacun sait ses affaires.*

Besides the above, we have in Creole a sort of Dative Case, denoting the individual to, for, or with regard to whom any thing is done. This sign of this case is *ba* or *baï*, a shortening of the O. F. verb *bailler*, to give; e.g: *li pôter tôlements baï famîe 'i*, he brought trouble to his relations; *li ca chaïer corps-li baï dents rîe*; *lit*. he is conveying himself *give* teeth to laugh; *i.e.*, he is exposing himself to ridicule.

The two forms *ba* and *baï*, though identical in meaning, are not indiscriminately used. *Ba* comes only before the Personal pronouns, except *zôtes*, which prefers *baï*; e.g.: *ba moèn*; *ma li*; *ba yeaux*. In all other cases *baï* must be used; e.g: *baï yon madame*; *baï fouèr moèn*; *baï ces mouns la*: *li câer fair gouös sauts baï zôtes*, he will be defiant towards you.

ADJECTIVES.

An Adjective is a word which expresses the quality of a Noun. as, *yon grand zaffair*, a *great* to-do; *yon belle fâce*, a *fine* joke.

Adjectives in Creole are any thing but well regulated. At every turn we hear them in French masculine forms to qualify feminine nouns, and *vice versâ*. But there is, nevertheless, a distinct, though ill-sustained, attempt at gender inflection; especially in the case of adjectives describing the qualities of *human* beings. As to those that qualify nouns denoting animals and inanimate objects, their forms depend on whether the nouns have been adopted from the French by themselves, or so closely combined with the adjectives as to convey a single, though composite idea. In the former case, the adjective will have the form current in Creole: in the latter, it

will have the form required by French usage. For example, *yon grand tâbe, plime nêf*, are the Creole equivalents of the French *une grande table, plume neuve*, a *large table, new pen*. The *masculine* forms *grand* and *nêf* are employed in the Creole, because they are the forms current in the dialect. But in *tâbe ouônde*, *round table, ouônde*, (i.e. *ronde*,) the appropriate feminine adjective is used, because it happens to be the form always employed in this particular connexion. Thus it is with all similar compounds borrowed bodily from the French, and regarded in fact as a single word. In *chandelle ouômaine; toèle grise; grande messe, gouösse pièce*, for example, the adjectives *ouômaine, grise, grandle, gouösse*, are feminine, in agreement with the nouns combined with them, according to French practice; and it is so because each of these combinations conveys but a single idea; being, in fact, a mere appellation, like the English *broad-cloth, hasty-pudding, sweet-meats, &c.*

With these general remarks, we proceed to minuter details. First of all, we may dispose of adjectives ending in *e* mute, since these, as in French, do not admit of any variation for gender; e.g.: Fr. *un homme fidèle*, a *faithful man*, *une femme fidèle*, a *faithful woman*. These adjectives have the same termination (*e*) in Creole but those in *le* drop *l*, when it is preceded by a consonant; as, Fr. *double, souple, aimable*, etc., Cr. *doube, soupe, aimabe*, etc. But when a vowel comes before *l*, it is retained; as, Fr. *fragile, inutile*, Cr. *fouagile, initile*. For the sake of sound, if *r* comes before the final *e*, the latter may be dropped, as *r* is never heard in Creole at the end of words.

It has been stated above that there is some attempt at inflecting Adjectives for Gender, especially when they denote the quality of *human* beings. Of the Adjectives which are so inflected, the following are the most usual:—

a. Those ending in <i>és</i> , masc., <i>èse</i> , fem. Fr. <i>ais, aise</i> ; e.g:		
Creole.	English	French
<i>anglés, anglèse</i>	<i>English.</i>	<i>anglais, anglaise</i>
<i>fouancés, fouancèse</i>	<i>French.</i>	<i>français, française</i>

But *pôtiGés, écossés, îlandés*, etc. are not usually inflected in Creole.

b. Adjectives ending in <i>r</i> , masc., <i>se</i> , fem.; e.g:	
<i>ouachèr, ouachèse</i>	foppish, ostentatious
<i>escandalèr, escandalèse</i>	noisy

Creole.	English.	French.
<i>flattèr, flattèsè</i>	Cr. sycophantic	<i>flatteur, flatteuse</i>
c. Adjectives ending in <i>in</i> , masc., <i>ine</i> fem.; e.g:		
<i>coCHin, coCHine</i>	roguish	<i>coquin, coquine</i>
<i>malin, maline</i>	cunning	<i>malin, maligne</i>
d. Adjectives ending in <i>x</i> , masc., <i>se</i> , fem.; e.g:		
<i>jaloux, jalouse</i>	jealous	
<i>malhèrèx, malhèrèse</i>	Cr. indigent, very poor	<i>malh heureux, euse</i>
<i>vertouèx, vertouèse</i>	virtuous	<i>vertueux, euse</i>

The French masculine form seems to be preferred in the case of adjectives terminating in *nt*, *is*, *t*, which two last are mostly participial. In French an *e* mute is added to these endings to form the feminine.

Examples of adjectives in *nt*, *is*, and *it*, uninflected:—

Cr. *Yon viécòrps qui hampant.*

Eng. An old man who is grasping.

Fr. *Un vieillard qui est avare.*

Cr. *Mamzelle la assez insolent poû lot li.*

Eng. That (young) lady has her full share of insolence

Fr. *Cette demoiselle est assez insolente pour sa part.*

Cr. *Missier la sembe con si li té bien soupouis; et madame li té soupouis tou.*

Eng. The gentleman seems to have been greatly surprised; and his wife was surprised also.

Fr. *Ce monsieur paraît avoir été très surpris; et sa femme (était surprise) aussi.*

Cr. *Ce tits fies la té bien distrèts nans lapouïers yeux.*

Eng. The girls were greatly distracted in their prayers.

Fr. *Ces enfants étaient très distraites dans leurs prières.*

Cr. *Yon nômmè instouit; yon femme instouit.*

Eng. A well-taught man; a well-taught woman.

Fr. *Un homme instruit; une femme instruite.*

The following adjectives are usually employed in the masculine form alone:—

Creole.	English.	French.	
Masc. & Fem.		Masc.	Fem.
<i>blanc</i>	white	<i>blanc</i>	<i>blanche</i>
<i>epés</i>	thick	<i>épais</i>	<i>épaisse</i>

Creole.

Masc. & Fem.

<i>faux</i>	false
<i>fin</i>	fine
<i>fort</i>	strong
<i>foués</i>	fresh, cool
<i>gaucher</i>	left-handed, awkward
<i>gouôs</i>	big, coarse
<i>grand</i>	large
<i>gras</i>	fat
<i>gris</i>	grey
<i>jimeau</i>	twin
<i>loûd</i>	heavy
<i>pitit, 'tit</i>	little, small
<i>sain</i>	wholesome
<i>sec</i>	dry, crisp, curt

Masc.	Fem.
<i>faux</i>	<i>fausse</i>
<i>fin</i>	<i>fine</i>
<i>fort</i>	<i>forte</i>
<i>frais</i>	<i>fraiche</i>
<i>gaucher</i>	<i>gauchère</i>
<i>gros</i>	<i>grosse</i>
<i>grand</i>	<i>grande</i>
<i>gras</i>	<i>grasse</i>
<i>gris</i>	<i>grise</i>
<i>jumeau</i>	<i>jumelle</i>
<i>lourd</i>	<i>lourde</i>
<i>petit</i>	<i>petite</i>
<i>sain</i>	<i>saine</i>
<i>sec</i>	<i>seche</i>

The following are used in the French feminine form only:

		Masc.	Fem.
<i>adoète</i>		<i>adroit</i>	<i>adroite</i>
<i>belle</i>		<i>beau</i>	<i>belle</i>
<i>chèche</i>		<i>sec</i>	<i>seche</i>
<i>eoûte</i>		<i>court</i>	<i>courte</i>
<i>doète</i>		<i>droit</i>	<i>droite</i>
<i>êtoète</i>		<i>étroit</i>	<i>étroite</i>
<i>fine</i>	Cr. slender	<i>fin</i>	<i>fine</i>
<i>foète</i>		<i>froid</i>	<i>froide</i>
<i>laide</i>		<i>laid</i>	<i>laide</i>
<i>lasse</i>		<i>las</i>	<i>lasse</i>
<i>léger</i>		<i>léger</i>	<i>légère</i>
<i>lente</i>		<i>lent</i>	<i>lente</i>
<i>longue</i>		<i>long</i>	<i>longue</i>
<i>miette, mouette</i>		<i>muêt</i>	<i>muette</i>
<i>molle</i>		<i>mou</i>	<i>molle</i>
<i>naïve</i>	Cr. candid	<i>naïf</i>	<i>naïve</i>
<i>nette</i>		<i>net</i>	<i>nette</i>
<i>sotte</i>		<i>sot</i>	<i>sotte</i>
<i>soûde</i>		<i>sourd</i>	<i>sourde</i>
<i>toute</i>		<i>tout</i>	<i>toute</i>

The following are peculiar in formation or with regard to origin:—

Creole.	English.	French Etymology.
<i>blémisse</i>	palish	(<i>blême</i>)
<i>bouïèl</i>	brilliant, lively	(<i>briller</i>)
<i>caleau</i>	hard-up	
<i>came-came</i>	brazen	
<i>chacal</i>	stingy, shabby	
<i>congosal</i>	litigious, quarrelsome	
<i>couyasse</i>	foolish, silly	
<i>dènde</i>	determined	
<i>doubadou dibadi</i>	dandified	(<i>troubadour</i>)
<i>foubèn, foubien</i>	reckless	
<i>foutèse</i>	small, paltry	
<i>fouti</i>	ruined, "done for"	(<i>fichu</i>)
<i>GènGèn fouñan</i> } <i>GanGan fouñan</i> }	showy	
<i>gouosièse, f</i>	coarse mannered	(<i>grossière</i>)
<i>humpant</i>	grasping, avaricious	(<i>happer</i>)
<i>jolotte</i>	lovely	(<i>joli</i>)
<i>macan la</i>	foppish, ostentatious	
<i>mèlouèr, èse</i>	meddlesome	(<i>mèler</i>)
<i>ñèñèn, ièn-ièn</i>	whimpering, fond of crying	
<i>ouachèr, se</i>	showy, dressy	
<i>piôcô</i> (Sp.poco,)	paltry, small	
<i>ranChinèse, f</i>	implacable, malice-bearing	(<i>rancunière</i>)
<i>wawà</i>	woe-begone	
<i>wangané, wanganèn</i>	addicted to sorcery	

DEGREES OF COMPARISON.

There are three Degrees of Comparison:—

a. The Positive, or the Adjective itself; e.g: *mèlouèr*, meddlesome; *ououlant*, cunning.

b. The Comparative, which is formed by prefixing *plis*, Fr. *plus*, more, (and sometimes *moèns* or *moènce*,) to the Adjective: thus, *plis mèlouèr*, more meddlesome; *moènce ououlant*, less cunning.

c. The Superlative. This is expressed in the same way as the Comparative, and must be gathered from the context. In proverbial and other phrases from the French, the Superlative is, of course, according to French custom; e.g:

Cr. Plis grand *macanda moèn jamain voèr*.

Eng. The greatest *muff* I ever saw.

Fr. *Le plus grand fat que j'aie jamais vu*

Cr. La plis belle *en-bas la bâe*, lit. the prettiest (is) under the tub. As a proverb:—the best is yet to come.

Fr. La plus belle *est sous la baille*.

Sometimes the Superlative is expressed by means of a relative phrase containing the Comparative, with the words *passé toute* added; e.g: *ça qui plis jolotte passé toute la*, that which is the prettiest of all.

Irregular Comparatives.

The Creole cannot be said to have Comparatives that are irregular, at least in the sense in which the following are so in French:—

<i>French.</i>		<i>Creole.</i>	
Pos.	Comp.	Pos.	Comp.
<i>bon</i> , good	<i>meilleur</i> , better	<i>bon</i>	<i>mèjèr</i> , <i>plis bon</i>
<i>mauvais</i> , bad	<i>pire</i> ,* worse	<i>mauvés</i>	<i>plus mauvais</i>
<i>petit</i> , small	<i>moindre</i> , smaller	<i>pitit</i>	<i>plis pitit</i>

Comparisons.

Comparisons of Superiority are made in Creole, (a) by placing *plis* before the Adjective and *passé* after it, and (b) by means of *passé* alone; e.g: *zoreîes pas doé plis hauts passé tête*, the ears should not be higher than the head, Fr. *les oreilles ne doivent pas être plus haut placées que la tête*; *viécòrps cela-la ca coèr li bon passé toute mounne*, this old man believes himself better than every body, Fr. *ce vieillard se croit meilleur que tout le monde*; *ous grand passé li*, you are bigger than he, Fr. *vous êtes plus grand que lui*.

Equality is sometimes denoted by placing *aussi* before the Adjective and *qui*, Fr. *que*, after it: thus—*Gangane yeaux aussi viéx qui mounonque nous*, their grandmother (is) as old as our uncle, Fr. *leur grand'mère est aussi vieille que nôtre oncle*.

* Sometimes *plus mauvais*.—Delille..

But oftener the Adjective has only *con*, Fr. *comme*, after it; e.g: *caïe Jean nêf con cela Vîtor*, John's house (is as) new as Victor's, Fr. *la maison de Jean est aussi neuve que celle de Victor*.

Inferiority is expressed:—

a. By negating the Comparative of Equality; as *ous pas bon con li*, you are not (as) good as he, Fr. *vous n'êtes pas aussi bon que lui*; *yon matapêl pas faibe con yon manicou*, an ant-eater is not so weak as an opossum.

b. By placing *moënce*, Fr. *moins*, before the Adjective and *qui* (sometimes *passé*.) after it; e.g: *yon drivaiër moënce sêv'iabe qui* (or *passé*) *yon mounne qui ca réter lacaïe*, a rover is of less service than a person who stays at home, Fr. *un vagabond est moins serviable qu' une personne qui se tient chez lui*.

The Superlative Absolute is expressed by placing *bien*, *touöp*, (Fr. *trop*) or *tout*, before the Adjective; e.g: *ah, moncher ça té bien bon*, ah, my friend, that was very good, Fr. *ah, moncher c' était bien bon*, *blow çala touöp belle*, this affair is exceedingly fine, Fr. *cette affaire est trop jolie*; *tît mammaïe la tout jolotte*, that little child is very lovely, Fr. *Cet enfant est très-joli*.

Sometimes a repetition of the Adjective serves the same purpose; as, *yeaux chêmber yon gouös, gouös caïman*, they (have) caught a very large crocodile, Fr. *ils ont pris un très-gros corcodile*.

Another mode, which is now almost out of fashion, (being confined to a few old persons in country districts,) is to place *tout-plein*, (all full) after the Adjectives:— *malongue moèn goûmand tout plein*, my shipmate is very close-fisted.

Adjectives—Numerals.

The Numerals Adjectives are, with a few exceptions, pronounced as in French. The differences are as follow:

Cardinal Numbers.

Creole.	English.	French.
<i>yone</i>	one	<i>un, une</i>
<i>déx</i>	two	<i>deux</i>
<i>toïs</i>	three	<i>trois</i>
<i>quâte</i>	four	<i>quâtre</i>

These Creole forms are preserved in all cases.

The *q* in *cinq*, five is sounded in French when the word is alone, or comes before a vowel sound; but in Creole the same pronunciation, i.e. *senk*, is always adhered to;* e.g:

<i>cinq entêtés</i> (senk-an-tay-tay)	five obstinates	<i>cinq entêtés</i>
<i>cinq joûs</i> (senk-zhoo)	five days	<i>cinq jours</i>

With regard to *six* and *dix* (six and ten) there is some inconsistency. We say *six goûdes* (see good), six dollars, *dix doégts* (dee dway) ten fingers, etc., in strict accordance with French custom which makes the *x* silent before consonants. But, strangely enough, we also say *six misiciens* (seece me-ze-se-enh), six musicians, *dix batimens* (deece bah-te-manh) ten vessels;; besides sounding *x* in hundred other instances before consonants.

Fractional Numbers.

Creole.	English.	French.
<i>dimi, motie</i>	half	<i>demi, demie, moitié</i>
<i>yon tiers</i>	the third	<i>le tiers</i>
<i>tois quâts</i>	three-quarters	<i>les trois quarts</i>

The Creole seldom go farther than the above fractional parts.

Proportionals.

The only proportionals we have heard used are:—

<i>doube</i>	double	<i>le double</i>
<i>trîbe</i>	triple	<i>le triple</i>

PRONOUNS.

A Pronoun is a word used instead of a Noun; e.g: *hier, meèa et-pîs sésé ous té si pèr, nous pouend cououî*, yesterday, I and your sister were so frightened, (that) we took to our heels, Fr. *hier, votre soeur et moi, nous avions une si grand' peur, que nous prîmes la fuite*; *hamac la té plis haut, main zôtes bèsser li*, the hammock was higher up, but you lowered it, Fr. *le hamac était plus haut, mais vous l' avez baissé*.

* *Cinq-sous* (senh-soo), five cents, presents an exception; but the compound is regarded as a single word, involving but little, if any, reference to the component values of the coin.

There are seven kinds of Pronouns that we will notice; viz., Personal, Possessive, Relative, Demonstrative, Indefinite, Reflexive, and Interrogative.

Personal Pronouns.

Stand for the names of individuals. In Creole they are as follow:—

SINGULAR.			PLURAL.		
Cr.	Eng.	Fr.	Cr.	Eng.	Fr.
1. <i>moèn</i>	I	<i>moi (je)</i>	1. <i>Nous</i>	we	<i>nous</i>
2. <i>ous</i>	you	<i>vous (tu)</i>	2. <i>zôtes</i>	ye, you	<i>vous (autres)</i>
3. <i>li, 'i</i>	he, she, it	<i>il elle</i>	3. <i>yeaux,</i>	they	<i>ils, elles (eux)</i>

These Pronouns are sometimes called Conjunctives, because they are used in conjunction with Verbs; thus:—*moncher, moèn ca pâler, et-pîs cest poû ous couter: si yeaux aller nans tou crabe, faut zôtes poñén yeaux, my friend, I speak, and you are to hearken: if they enter a crab's hole, you must catch them.*

Formation of the Personal Pronouns.

To persons acquainted with French, nothing can be more obvious than the origination of the Creole Pronouns. But to those of our readers who may not know French, the following explanations may possess some interest:—

Moén, which represents the French *moi*, has been modified by the usual change of *oi* into *oè*, and the further addition of *n*. There can be no doubt that the fuller sound of *moi*, together with its frequency in familiar discourse, led to its adoption in preference to *je*, the proper Nominative.

Tu, the second person singular of the French Personals, has had, in the Trinidadian dialect, a singular fate. After diligent search we discovered it at the tail of two words; the one an *adverb*, and the other an *interrogative particle*, itself perverted and bereft of half its primeval force. The adverb in question is *ôti*, (where,) and the particle, *péti*, (can?). Were it not for the fulness of our conviction on the point, we should have hesitated to give the question *où es-tu?* where art thou, as the etymology of *ôti*, where. But, after all, there are stranger things in the Science of Language;

and, upon reflection, we are disposed to retract the apology introducing a derivation which is, on the whole, so obvious.

The Creoles, to ask a question in which the possibility of one's doing a thing is involved, employ *péti* as auxiliary to the principal Verb:—thus, *zôtes péti coér papa moèn dié yon baggaie con çar?* can you (possibly) believe that my father said such a thing? That the French *peux-tu*, canst thou, is the original of *péti*, is a fact admitting of no dispute. In some of the other Islands, *tu* has enjoyed better fortune. The forms *to*, Nominative, and *tôe*, Possessive (and sometimes Objective), are honoured by elderly folk in Martinique, Guadaloupe, etc.; but *to us*, the sound of these words is very tickling. *Si to badnèn épis CHêmbois, papa toé 'a bicher toé*, is the Guadaloupian way of saying: *si ous badnèn épis* (or *èvec*) *sôcier, papa ous va batte ous*, if you dabble in sorcery, your father will beat you. We, however, hear *to* and *toé* in bellairs composed in country districts here; but the use of them is generally satirical.

With regard to *li*, which the Creole sometimes shorten into *'i*, it is a corruption of *le*, the French third person masculine Accusative.

Zôtes is formed on the same principle with *zassiette*, *zepingue*,* etc. The frequent hearing of the colloquial *vous autres* from their owners, gave rise to the formation of this word by the Negroes..

In *yeaux*, which is clearly *eux*, the initial *y* is but a fulcrum for the voice.†

Possessive Pronouns.

Possessive Pronouns stand for the name of the owner or possessor. They are of two kinds: viz: Conjunctive and Disjunctive.

a. Conjunctive Possessives are employed always in conjunction with the Noun possessed. In Creole the Personal Pronouns become Possessives of this class by being merely added to the Noun; e.g:

Singular.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
1. <i>bohôtés moèn</i>	1. <i>my effects</i>	1. <i>mes effets</i>

* See page 17.

† Compare, for instance, the first syllable of the Spanish *yerro* with *err* in Lat. *erro*, and that of the Indian word *yankee* or *yengee* with *eng* (*l*) in the word *English*. For further remarks on the Pronouns, see Syntax.

Creole.	English.	French.
2. <i>gogo ous</i>	2. <i>your namesake</i>	2. <i>ton (votre) homonyme</i>
3. <i>sottises li</i>	3. <i>his, her abuse</i>	3. <i>ses injures</i>

Plural.

1. <i>bitation nous</i>	1. <i>our estate</i>	1. <i>notre habitation</i>
2. <i>horrôpe zôtes</i>	2. <i>your scrape</i>	2. <i>votre embarras</i>
3. <i>zancêtes yeaux</i>	3. <i>their forefathers</i>	3. <i>leurs ancêtres</i>

b. Disjunctive Possessives come always by themselves. These in Creole are composed of the Demonstrative *cela*, (slah,) that, prefixed to the Personals; e.g:

Singular.

1. <i>cela-moèn</i>	1. <i>mine</i>	1. <i>le mien, la mienne etc.</i>
2. <i>cela-ous</i>	2. <i>yours</i>	2. <i>le tien, la tienne, etc.</i>
3. <i>cela-li, cela-ï</i>	3. <i>his hers, its</i>	3. <i>le sien, la sienne, etc.</i>

Plural.

1. <i>cela-nouns</i>	1. <i>ours</i>	1. <i>le, la nôtre, les nôtres</i>
2. <i>cela-zôtes</i>	2. <i>yours</i>	2. <i>le, la vôtre, les vôtres</i>
3. <i>cela-yeaux</i>	3. <i>theirs</i>	3. <i>le, la leur, les leurs</i>

Illustrations.

Cr. *Macaque dié ça qui nans bouche li pas cela-li.*

Eng. Monkey has said (that) what's in his mouth is not *his*.

Fr. *Le singe a dit que ce qui est dans sa bouche n'est pas à lui.*

Cr. *Cela qui mounne live la yest? Cest cela-nous.*

Eng. Whose is the book? It is *ours*.

Fr. *A qui est le livre? C' est le nôtre.*

Cr. *Oti cela-zôtes? li tomber nans pît èvec cela-yeaux.*

Eng. Where (is) *yours*? It fell in (the) well (along) with *theirs*.

Fr. *Où est le vôtre? Il est tombe dans (le) puit avec le leur.*

Remarks.

Natives of Guadaloupe, etc. form these Possessives somewhat differently; e.g:

a. Conjunctives:—

1. <i>pays à-moèn</i>	1. <i>my countryman</i>	1. <i>mon compatriote</i>
2. <i>bitin à-ous</i>	2. <i>your (portable) pro- perty</i>	2. <i>vos baggages</i>
3. <i>pôpôte à-li</i>	3. <i>her doll</i>	3. <i>sa poupee</i>

b. Disjunctives:—

Creole.	English.	French.
1. <i>ta moèn</i>	1. mine	1. <i>le mien</i> , etc.
2. <i>ta toè</i>	2. thine, yours	2. <i>le tien</i> , etc.
3. <i>tu li</i>	3. his, hers, its	3. <i>le sien</i> , etc.

This is a mutilation of the French Possessive construction, *être à*; e.g: *c' est à moi*, it is *mine*, etc.

Relative Pronouns

Are so called because they relate to some Noun or Pronoun preceding them.

We employ but two Relatives in the Trinidadian Patois viz., *qui*, who, which; and *ça*, whom, which. The following are illustrations of their use:

(qui)

- Cr. *Toèle la qui la-sous lingue* la.*
 Eng. The cloth *which* is on the line.
 Fr. *La toile qui est sur la ligne.*

(ça)

- Cr. *Chapeau la ça papa moèn pède la.*
 Eng. That hat *which* my father lost.
 Fr. *Le chapeau que mon père a perdu.*
 Cr. *Missier la ça yeaux pougaller la.*
 Eng. The man *whom* they thrust out.
 Fr. *Le monsieur qu'on a mis dehors.*

Except by children, *ça* is, however, seldom thus employed. The most ordinary mode of expressing objective relations of this sort, is by omitting the pronoun altogether, as is usually done in familiar English, when, for example, we say: *the hat my father bought for me, the man they thrust out*, the relative *which* being omitted in the first sentence, and *whom* in the second. In Creole these phrases are ordinarily: *chapeau la papa mo_n gañen ba moèn la; missier la yeaux pougauuer la.*

HE WHO, THEY, WHO, (Fr. *celui qui*—*ceux qui*) are represented in Creole by *ça qui*; e.g: *ça qui content bèbelle doé travaïe pou li*, *they who* like finery ought to work for it, Fr. *ceux qui aiment des ornements doivent travailler pour les avoir.*

*Pronounced *leeng*.

What, the Compound Relative, Fr. *ce que, ce dont*, etc. is likewise *ça* in Creole; e.g:—

- Cr. *Ous trapper ça ous té envie 'a.*
 Eng. You have got *what* you desired.
 Fr. *Vous avez obtenu ce que vous désiriéz.*
 Cr. *Moèn pas voer ça ous té pâler moèn la.*
 Eng. I have not seen *that* of *which* you had spoken to me.
 Fr. *Je n'ai pas vu ce dont vous aviez parlé.*

Demonstrative Pronouns

Serve to point out objects. In Creole there is, strictly speaking, but *one* Demonstrative Pronoun; viz *cela-la* (*slah-lah*,) or *ça-la*, and this, like the Article Definite, always comes *after* its Noun; e.g;

Cr. *Zombi cela-la*; Eng. *this ghost*; Fr. *cette apparition*.

Cr. *Jipe çala*; Eng. *this skirt*; Fr. *cette jupe*.

These, the plural of *this*, is expressed in Creole by placing *ces* before the Substantive and *cela-là* (*slah lah*) or *ça-la* after it; e.g: *toutes ces coupons cela-là pas lâges*, all *these* (*cloth*) remnants are not wide, Fr. *tous ces coupons ne sont pas larges*; *ces baggaïes ça-là pas ca fair moèn plésir*, *these things* do not please me, Fr. *ces choses ne me plaisent pas*.

The Demonstrative, *that*, which serves to point out remote objects, has no exact equivalent in Creole. Sometimes, and especially in relative clauses, and after Possessives, the Creole Definite Article (*la*) resumes its demonstrative import; e.g.—

- Cr. *Nômme la ous té ouèr là-bas-lâ.*
 Eng. *That man whom you saw yonder.*
 Fr. *Cet homme que vous avez vu là-bas.*
 Cr. *Jadin moèn la couvert épïs zêbes*
 Eng. *That garden of mine is overgrown with grass.*
 Fr. *Mon jardin est rempli d' herbes.*

Ces has already been noticed as performing in Creole the function of Plural Definite Article. The same construction with *la* is used to express the Plural Demonstrative, *those*; eg: *oui, ces jôus la té bons jôus*, yes, *those days* were good days, Fr. *oui, ces jours-là étaient de bons jours*.

INDEFINITE PRONOUNS. &c.

To a certain class of words bearing a vague pronominal import, Grammarians have given the names of Indefinite Pronouns. Some of these are adjectives, and are sometimes joined to Nouns, while others are substantives or abbreviated phrases.

The following are the most usual in Creole:—

Creole.	English	French.
<i>aïen, aïen</i>	nothing	<i>rien</i>
<i>auCHaine</i>	no, adj.	<i>aucun, aucune</i>
<i>ça</i>	whatever	<i>ce que</i>
<i>chaque</i>	each, every	
<i>chaquin</i>	every one	<i>chaqu'un une</i>
	some one	<i>quelqu'un, une</i>
<i>CHêque</i>	some	<i>quelque</i>
<i>CHêque-moune</i>	somebody	<i>quelqu'un, une</i>
<i>CHêque-zins</i>	some, a few	<i>quelques-uns, unes</i>
<i>dôte</i>	other, some other	<i>d'autres</i>
<i>en-pile, yon pile</i>	many	<i>beaucoup (de gens)</i>
<i>lêzôtes</i>	others	<i>autrui, les autres</i>
<i>lôte</i>	the other	<i>l'autre</i>
<i>moune</i>	people, they, one	<i>on</i>
<i>ni yone ni lôte</i>	neither; both	<i>ni l' un ni l' autre</i>
<i>pêsonne</i>	no one, nobody	<i>personne</i>
<i>qui-ci-soit</i>	any—soever	<i>qui ce soit</i>
<i>tel- moune</i>	such a one	<i>un tel</i>
<i>tous-lé-dêx</i>	both	<i>l'un et l' autre</i>
<i>toute-baggaïe</i>	everything	<i>tout, toute</i>
<i>toute ça</i>	everything, whatever	<i>tout ce (que)</i>
<i>toute-moune</i>	everybody	<i>tout le monde</i>
<i>yeaux</i>	people, folk	<i>on</i>
<i>yon moune</i>	a body, some one	<i>quelqu'un</i>
<i>yone-et-lôte, }</i>	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">one another</div> </div> <div style="display: inline-block; vertical-align: middle; font-size: 2em; margin: 0 10px;">}</div> <div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">either, one or the other</div> </div> </div>	<i>l'un et l' autre</i>
<i>yone-à-lôte }</i>		
<i>yone-o-bên-lôte }</i>		<i>l'un ou l'autre</i>
<i>yone-o-lôte }</i>		
<i>yon tel</i>	such a one	<i>un tel</i>

Illustrations.

Cr. *Yon moune die moèn li ouèr nous.*

Eng. *some one told me he saw us.*

Fr. *Quelqu'un m'a dit nous avoir vus.*

Illustrations.

- Cr. *Pas fair lèzôtes ça ous pas sé vlé yeaux fair zôtés.*
 Eng. Do not to others what you would not wish them to do to you.
 Fr. Ne faites pas à autrui ce que vous ne voudriez pas qu'on vous fit.
- Cr. *Yeaux ca die yon pile baggaïes conte le.*
 Eng. People say many things against him.
 Fr. On dit beaucoup de choses contre lui.
- Cr. *Pouend ça yeaux ba ous.*
 Eng. Take whatever they give you.
 Fr. Prenez ce qu'on vous donne.
- Cr. *Moune ca coñèn nans lapôte la.*
 Eng. Some one is knocking at the door.
 Fr. On frappe à la porte.
- Cr. *Chaquin ca chonger ôni poû corp-yeaux.*
 Eng. Each is thinking only of himself.
 Fr. Chaqu'un ne pense qu'à soi.
- Cr. *Si yeaux té die tel moune té ca châcher nous.*
 Eng. If they had said such a one had been seeking us.
 Fr. Si l'on avait dit qu'un tel nous cherchait
- Cr. *Moèn pas ca doe ni yone ni lôte.*
 Eng. I owe neither (of them).
 Fr. Je ne dois ni à l'un ni à l'autre.
- Cr. *Tit fîe la jîrer ni yone ni lôte.*
 Eng. The girl abused them both.
 Fr. La fille invectiva l'un et l'autre.
- Cr. *Oti fouèr moèn yest là, li foubèn toute-baggaïe.*
 Eng. In his present condition, my brother is regardless of every thing
 Fr. Dans l'état où mon frère se trouve, il ne regarde rien.
- Cr. *Pèsonne pas jamain die ça.*
 Eng. No one ever said that.
 Fr. Personne n'a dit ce'la.

REFLEXIVE PRONOUNS

A Reflexive Pronoun represents at the same time the agent and object of an action. In Creole, the noun *corps*, body, prefixed

to the Personals, expresses the reflexive idea in a manner at once natural and forcible:—

Singular.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
1. <i>corps-moèn</i>	myself	<i>me</i>
2. <i>corps-ous</i>	yourself	<i>te, vous</i>
3. <i>corps-li</i>	himself, herself, itself	<i>s</i>

Plural.

1. <i>corps-nous</i>	ourselves	<i>nous</i>
2. <i>corps-zôtes</i>	yourselves	<i>vous</i>
3. <i>corps-yeaux</i>	themselves	<i>se</i>

Illustrations.

Cr. *Moèn té ca pàler baï corps-moèn.*

Eng. I was speaking to *myself*.

Fr. *Je parlais à moi-même.*

Cr. *Ous c'aller fini èvec corps-ous.*

Eng. You will ruin *yourself*.

Fr. *Vous allez vous perdre.*

Cr. *Capitaine la blesser corps-li.*

Eng. The captain wounded *himself*.

Fr. *Le capitaine s' est blessé.*

Cr. *Anouns chapper corps-nous.*

Eng. Let us take *ourselves* off.

Fr. *Echappons nous.*

Cr. *Zôtes pas connaît corps-zôtes.*

Eng. You don't know *your (own) selves*.

Fr. *Vous ne vous connaissez pas*

Cr. *Yeaux amboèse corps-yeaux*

Eng. They (hurriedly) concealed *themselves*.

Fr. *Ils se sont (vivement) cachés.*

When *self* is merely emphatic, it is rendered, as in French, by adding *même*; e.g:—

1. <i>moèn-même</i>	myself	<i>moi-même</i>
2. <i>ous-même</i>	yourself	<i>vous-même</i>
3. <i>li-même, 'i-même</i>	himself, herself, itself	<i>lui-même</i>

Creole.	English.	French
1. <i>nous-mêmes</i>	ourselves	<i>nous-mêmes</i>
2. <i>zôtes-mêmes</i>	yourselves	<i>vous-mêmes</i>
3. <i>yeaux-mêmes</i>	themselves	<i>eux-mêmes</i>

Cr. *Moèn pé ouèr ça moèn-même*, I can see that *myself*, Fr. *Je puis voir cela moi-même*.

Cr. *Fair toute travate la ous-même*, do all the work *yourself*, Fr. *faites tout le travail vous-même*.

Cr. *Missier la happer tit mamaie la li-même*, the gentleman *himself* seized the child, Fr. *le monsieur a saisi l'enfant lui-même*.

Very often, for the sake of greater emphasis, the Reflexives and Compound Personals are combined; as,

Cr. *Ous ca babinèn corps-ous-même*, you are deceiving *your (own) self*, Fr. *vous vous trompez vous-même*.

Interrogative Pronouns

Serve to ask questions. Those commonly employed in Creole are:—

à qui? who? whose? *ça?* (before relatives) who? what? *qui?* what? *qui ça?* what? *quil-estce?* which? which of them? *qui-moune?* who?

Illustrations.

Cr. *à qui ous?* who are you? Fr. *qui êtes-vous?*

Cr. *ça qui là?* *who (what)* is there? Fr. *qui est-là?*

Cr. *ça ous pède?* *what (have)* you lost? Fr. *qu'avez-vous perdu?*

Cr. *compte qui moune zôtes ca pâler?* of whom are you speaking?
Fr. *de qui parlez-vous?*

Cr. *qui! marron?* *what!* run away? Fr. *quoi! évader?*

Cr. *main, qui ça ous baie?* but, *what* did you give? Fr. *mais, qu'avez-vous donne?*

Cr. *quil-estce ous simiér?* *which* do you prefer? Fr. *lequel préférez-vous?*

Cr. *qui-moune ça ca vini là?* *who* is it coming there? Fr. *qui est celui qui vient là*

VERBS.

A Verb is a word which denotes being or doing.

With some few exceptions, the Verbs in Creole are French Infinitives, often altered by mispronunciation. In adopting this part of speech, the original framers of the dialect, having no

other guide than the ear, not seldom made Infinitives of past participles, indicatives, imperatives, and, sometimes, of even nouns, adjectives and other parts of speech. In a set of Verbs so irregularly derived, we should look in vain for that uniformity of ending, which prevails in the French Conjugations. Nevertheless, a clear insight into this part of Creole Grammar may be obtained, if, setting aside the question of form, we examine the Verbs only with reference to their actual derivation. Thus considered, they fall under *five* heads, according as they represent, (a) real French Infinitives; (b) Past Participles; (c) Indicatives; (d) Imperatives; and (e) Nouns, Adjectives, etc. converted into verbs.

a. *French Infinitives.*

1. Most verbs ending in the sound of *é(r)*; as,

Creole.	English.	French.
<i>blâmer</i>	to blame	<i>blâmer</i>
<i>crier</i>	to call; Cr. to name	
<i>fiñoler, fiñonler</i>	to flourish (<i>trans.</i>)	<i>figoler</i>
<i>gônâder</i>	to deride, to provoke	<i>goguenarder</i>
<i>sauter</i>	to leap, jump	
<i>simèn*</i>	to scatter abroad	<i>semer</i>
<i>touver</i>	to find	<i>trouver</i>
<i>vider</i>	to pour out	

2. Verbs having the final sound of *i*, which represents *ir* of the second French Conjugation:—

<i>accompli</i>	Cr. to fulfil	<i>accomplir</i>
<i>bannî</i>	to banish	<i>bannir</i>
<i>cououî</i>	to run	<i>courir</i>
<i>fouêmî, fouèmi</i>	to shudder	<i>frémir</i>
<i>gânî</i>	to garnish	<i>garnir</i>
<i>hai</i>	to hate	<i>haïr</i>
<i>vêtî</i>	to warn	<i>avertir</i>

3. The following verbs of the third French Conjugation in *voir*, Cr. *voèr*:—

<i>avoèr</i>	Cr. to procure, (to have) <i>avoir</i> , to have
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* As has been remarked at page 5, the terminational *er* is usually converted into *en*, after a nasal. This change affects very many infinitives of the first French Conjugation; e.g: *bîmèn*, *geûmèn*, *simèn*, *toûnen*, etc. for, for *abîmer*, (se) *gourmer*, *semer*, *tourner*, etc.

Creole.	English.	French.
<i>apêcivoèr, pécivoèr</i>	to perceive	<i>apercevoir</i>
<i>récivoèr, ricivoèr,</i> <i>riçouvoèr</i>	to receive	<i>recevoir</i>
<i>rivoèr*</i>	to see again, to ask again	<i>revoir, to see again</i>
<i>voèr, ouèr</i>	to see	<i>voir</i>

4. Infinitives of the fourth French Conjugation, sounded in Creole without the *r*:—

<i>confîe</i>	to comfit, boil in sugar	<i>confire</i>
<i>coude</i>	to sew	<i>coudre</i>
<i>fouîe</i>	to fry	<i>frîre</i>
<i>vive</i>	to live	<i>vivre</i>

But when *re* is in French preceded by *nd* (i.e. *ndre*), both *d* and *r* are dropped:—

<i>craine</i>	to fear	<i>craindre</i>
<i>fône</i>	to melt	<i>fondre</i>
<i>joêne</i>	to join	<i>joindre</i>
<i>répône</i>	to answer	<i>répondre</i>

NOTE — To avoid too wide a departure from the French orthography, we have retained *d*, when *n* before it is preceded by *e*; as dropping the former letter totally changes the pronunciation. The *d*, however, must not be sounded:—

<i>attende</i> (attann)	to wait for	<i>attendre</i>
<i>fende</i> (fann)	to split	<i>fendre</i>
<i>vende</i> (vann)	to sell	<i>vendre</i>

b. French Past Participles Become Infinitives † In Creole.

<i>apêcî</i>	to perceive, i.e.	<i>aperçu</i>	past par. of	<i>apercevoir</i>
<i>assise</i>	to sit "	<i>assise, f</i>	" "	<i>s'asseoir</i>
<i>commis</i>	to commit "	<i>commis</i>	" "	<i>commettre</i>
<i>couvèr</i>	to cover "	<i>couvert</i>	" "	<i>couvrir</i>
<i>dèmis, dèmis</i>	to sprain "	<i>demis</i>	" "	<i>demettre</i>
<i>échi</i>	to elapse "	<i>échu</i>	" "	<i>échoir</i>

* This verb is often used in the latter sense—as, *ous pas tni aïen à rivoèr épïs moèn*, you have nothing more to ask (or to seek) from me.

† For examples of this kind of verb-derivation, compare the English to *accrue*, to *apprise*, from *accrû*, past part. of *accroître*, and *appris*, past part. of *apprendre*, and verbs ending in *ate*, from *Lat.* past parts. in *atus*.

Creole.	English.		French.
<i>môr</i>	to die	i.e.	<i>mort</i> past part. of <i>mourir</i>
<i>ne</i>	to be born	"	<i>né</i> " " " <i>naître</i>
<i>ouvèr</i>	to open	"	<i>ouvert</i> " " " <i>ouvrir</i>
<i>pêdi</i>	to lose	"	<i>perdu</i> " " " <i>perdre</i>
<i>résoli</i>	to resolve	"	<i>resolu</i> " " " <i>résoudre</i>
<i>souffer</i>	to suffer	"	<i>souffert</i> " " " <i>souffrir</i>

Souffouî (for *souffirir*) is pretty often heard in our Patois; but *couvouî*, *mououî*, *ouvouî* (for *couvrir*, *mourir*, *ouvrir*), only by natives of Guadaloupe, Martinique, etc.

c. Indicative Conversions.

The following verbs are conversions of French Indicatives into Infinitives. It being difficult, in most of these cases, to determine what particular person of a given tense may have been at first adopted, we deem it best to do away with inflectional forms in this section also, when that could be effected without altering the sound. For instance, we give the artificial form *vaû*, instead of *vaux* or *vaut*, both of which are pronounced *vo**. The other substitutions, with their probable originals, may be seen in the subjoined list:—

<i>baîe</i>	to give from	<i>baille, baillent</i>	Ind. Pres. of <i>bailler</i>
<i>doé</i>	to owe	<i>dois, doit (devez?)</i>	" " " <i>devoir</i>
<i>môde</i>	to bite, (of a fish)	<i>mordent (mordre?)</i>	" " " <i>mordre</i>
<i>pé</i>	to be able	<i>peux, peut</i>	" " " <i>pouvoir</i>
<i>sa</i>	to know } was	<i>savent</i>	" " " <i>savoir</i>
<i>té</i>		<i>étais, était</i>	" Imp. " <i>être</i>
<i>travaie</i>	to work	<i>travaille, travaillent</i>	" Pres. " <i>travailler</i>
<i>vaû</i>	to be worth	<i>vaux, vaut</i>	" " " <i>valoir</i>
<i>vlé</i>	to want	<i>voulez (voulais, voulait?)</i>	" "etc." <i>vouloir</i>

To these may be added *voudré* and *sé*, which represent the French conditionals *voudrais* (or *voudrait*), and *serais* (or *serait*); and finally, *ensouhaite*, which forms a sort of optative.

d. Verbs From The Imperative.

We give the following as derived from Imperatives, although they may, with a single exception, be from the second person

* See Orthography, page 12.

stated,* we think the presumption is in favour of the former plural Indicative Present as well. But, for reasons hereafter to be view. The matter, however, is of small consequence. In the following list, the verbs in *ez* are spelt with an *er*, to secure a distinction between actual and derivational Infinitives.

Creole.	English.	French.
<i>môder, moder</i>	to bite	i.e. <i>mordez</i> 2 pl. Imper. of <i>mordre</i>
<i>défaite</i>	to loose	" <i>defaites</i> " " " " <i>défaire</i>
<i>métter</i>	to put on, wear	" <i>mettez</i> " " " " <i>mettre</i>
<i>soucouer</i>	to aid	" <i>secourez</i> " " " " <i>secourir</i>
<i>tienne</i>	to hold, keep	" (<i>qu'il</i>) <i>tienne</i> 3 sing. " <i>tenir</i>

c.

Nouns and Adjectives Employed as Verbs

<i>bisoèn</i>	to need	from <i>avoir besoin</i> (de)
<i>content</i>	to like	" <i>être content</i> (de)
<i>crédi</i>	to give or take credit	" <i>vendre ou acheter à crédit</i>
<i>envie</i>	to long for, to desire	" <i>avoir envie</i> (de)
<i>gâouler</i>	to romp	" <i>garruleux</i> (adj.)
<i>jaloû</i>	to envy, be jealous of	" <i>être jaloux</i> (de)
<i>mecontent</i>	to grow dissatisfied with	" <i>être mécontent</i> (de)
<i>péx</i>	to be silent	" <i>paix!</i>
<i>pèr</i>	to fear, to dread	" <i>avoir peur</i> (de)
<i>plein</i>	to fill	" <i>plein</i> (adj.)
<i>soèn</i>	to care, to nurse	" <i>avoir soin</i> (de)
<i>soucier, pas soucier</i>	to care nothing for	" <i>être soucieux, to be anxious</i>

To these may be added *acoupi*, to stoop or squat; *ageounoux*, to kneel, Fr. *croupir*; *être à genoux*.

Verbs Peculiar To The Creole.

In conformity with our plan, we here present a few specimens of verbs peculiar as to origin or formation, with one or two from English and Spanish:—

<i>amagoter</i>	to bind, wrap up	(<i>magot</i>)
<i>amblouser</i>	to deceive	
<i>auquantar</i>	to contend	(Sp. <i>aguantar</i>)

* See Syntax of the Personal Pronouns.

Creole.	English	Etymology
<i>bobo</i>	to hurt, annoy	
<i>boucanèn, boucaner</i>	to smoke (<i>trans.</i>)	
<i>bouffeter</i>	to snub	
<i>cancansiner</i>	to stagnate	(<i>calciner?</i>)
CHêmbër*	to hold, seize	(<i>tiens bien?</i>)
<i>chèper</i>	to excel greatly	
<i>conifler</i>		
<i>esconifler</i>	to loiter about, dawdle	
<i>corcobiar</i>	to prance; work hard	(<i>Sp. corcovear</i>)
<i>cosqueliser</i>	to make a laughing-stock of	
<i>drivaïer</i>	to wander about, be a vagabond	(<i>dériver</i>)
<i>fél</i>	to fail	(<i>Eng.</i>)
<i>fouter</i>	to strike, beat; cast down violently; give in a rude manner	
<i>gäouler†</i>	to romp	(<i>garruleux</i>)
<i>gouroupier</i>	to curry favour	(<i>croupier</i>)
<i>graffiñèn, graffiñer</i>	to scratch	(<i>griffoner</i>)
<i>janjoler</i>	to twist, wriggle	
<i>lainer</i>	to beat, strike violently	
<i>mâchicoter</i>	to tear or crush in pieces	(<i>mâchicatoire</i>)
<i>maCHucar</i>	to smash	(<i>Sp. machucar</i>)
<i>marecager</i>	to entangle, involve	(<i>marécage</i>)
<i>maconnèn</i>	to sew or tie clumsily	
<i>mèk-mèk</i>	to mince matters	(<i>Eng. make make</i>)
<i>rodaïer</i>	to ramble about	(<i>roder</i>)
<i>saggäer</i>	to ransack; cut in pieces	(<i>saccager</i>)
<i>santourar</i>	to bless; <i>ironically</i> , to abuse	(<i>Sp. santoral</i>)

* The Creoles in speaking use the interjection CHens! obviously the French *tiens!* which is commonly employed in the same way; thus CHêns! *moèn* CHêmbër *zombi'i*, hold! I have found him out, Fr. *tiens! je l'ai surpris dans ses ruses.*

† For *gaouléx*. The artificial forms in this list are intended for the better discrimination of these words when they are verbs. We may here repeat that we usually adopt such forms whenever they appear to be necessary. For example, in the section containing Creole infinitives that are in reality French past participles, we have *couvèr*, *môr*, *ouvèr*, etc. for *couvert*, *mort*, *ouvert*; etc., these latter forms being reserved for us as participles.

Creole.	English.	French.
<i>simier</i> *	to prefer	(<i>ce serait mieux?</i>)
<i>toriar</i>	to bait bulls, etc.	(Sp. <i>torear</i>)
<i>tounäier</i>	to turn frequently	(<i>tourner</i>)
<i>vaûmier</i> *	same as <i>simier</i> ----	(<i>vaut mieux</i>)
<i>vavoter</i>	to whirl violently; hover; wallow	
<i>vinaïer</i>	to come often	(<i>venir</i>)
<i>vonvonèn, vonvoner</i>	to buzz	
<i>wâte-wâte</i>	to say "what, what"; i.e. to speak English	
<i>zéponèn</i>	to spur	(<i>épéron</i>)

Auxilliaris

Of all the Creole Auxilliaris, the most important and commonly used is *ca*. With regard to the origin of this word, we have not been able to discover anything satisfactory. But it is a verbal particle which denotes *progression* or *continuance*. Prefixed to a Verb, it forms the Present Tense Indicative, most usually with a progressive import; as, *yeaux ca dèjinèn*, they are breakfasting, Fr. *ils déjeument*. *Mi yon sèpent ca tâtier corps-li nans zebe la*, see there, a snake is twisting itself in the grass, Fr. *voilà un serpent qui se tortille dans l'herbe*. Denoting as it does the progress of an action, *ca* is also a sign of the Imperfect Indicative. But, in order to mark the past signification of this tense, *té*, an abbreviation of *étais*, or *était*, was, is prefixed to *ca*, forming the compound *té ca*, which is, in general, the characteristic of the Imperfect;—thus, *moèn té ca dodiner bord cäie la*, I was loitering near the house, Fr. *je flanais près de cette maison*.

SHALL or WILL, the future sign, is expressed in Creole, as often in French, by means of the verb *aller*, to go: but only under the forms *c'aller* (i.e. *ca aller*), *cäër*, and *va* ('*a*'); e.g. *nous c'aller dîe li ça*, we shall tell him (or her) that, Fr. *nous lui dirons cela*.

SHOULD or WOULD (conditional) is represented by *sè*, an abbreviation of *serais*, or *serait*, conditional of *être*, to be. When

* See note on *gaouler*, preceding page.

auxilliary, *sé* loses its radical substantive meaning, and retains only the modal sense of *should* or *would*; as, *li pas sé fair ça*, he *would* not do (or have done) that, Fr. *il n'aurait pas fait cela*. But before Adjectives and Past Participles, *sé* resumes its legitimate import; e. g: *baggaie la pas sé bon, si zôtes pas té ranger li*, the thing *would* no be (or have been) good, if you had not arranger it, Fr. *la chose ne serait pas bonne, si vous ne l'aviez pas arrangé*. *Lette la pas sé écrit*, the letter *would* not be (or have been) written, Fr. *la lettre ne serait pas écrite*.

SHOULD HAVE and WOULD HAVE may also be rendered by *sé*, as might be seen in the foregoing examples; but the most appropriate mode of expressing these auxilliaries is by means of the combination *sé va*; for instance, *li sé va aller, si nous té lésse li fair CHêr li*, he *would have* gone, had we allowed him to follow his inclination, Fr. *il aurait allé, si nous lui avions permis de suivre son inclination*. Sometimes *té va* is used in the sense of *should* or *would have*. See conjugation of *manger*.

CAN in Creole is *sa*, which, like *save*, to know, is an abbreviation of the French *savent*, 3rd person plural Indicative of *savoir*. Like the English "can," *savoir* and its Creole corruption, *sa*, properly denote ability resulting from *knowledge*; e.g: *moén sa danser*, I *can* (i.e. *know how to*) dance, Fr. *je sais danser*. But neither in Creole nor in English is this restriction observed.

MAY, denoting *permission* in English, is represented by *pé*, a corruption of *peux*, or *peut*, part of the French, *pouvoir*, to be able. Although a distinction is seldom made in the dialect between *pé* and *sa*, we are yet of opinion that it would be preferable to use the former in cases where the sense of the verb is *permissive*; for example,—*moén sa danser, main moén pé pas fair li apouésent, pâce moén en dëi*, I *can* dance, but I *may* not do it now, because I am in mourning. *Ous sa aller*, you *can* (i.e. *are able to*) go: *ous pé aller*, you *may* (i.e. *are permitted to*) go.

MAY HAVE or MIGHT HAVE is expressed by means of the combination *sé pé*; thus,—*Jean sé pé aller avant solëi té coucher*; Jean

may (or might) have gone before the sun had set, Fr. Jean aurait pu aller avant le coucher du soleil.

COULD and MIGHT, as preterites of CAN and MAY, are respectively *té sa* and *té pé*. Like *sé*, when auxiliary, *té* loses its substantive meaning, and serves as a mere sign of past time; as, *nous té sa écrî*; *main nous oblier*, we *could* write, but have forgotten, Fr. *nous pouvions écrire, mais nous l'avons oublier*.

MUST is rendered in Creole, as in French, by means of the verb *falloir*, to be necessary. But the only forms employed in the dialect are *faut*, *fallait*, and, more rarely, *faudrait* and *faudra*. As impersonals, *fallait* and *faudrait* might have been allowed to retain their orthography, but it seems more correct to write them *fallé* and *faudré*, as pronounced by all ordinary speakers. For examples of their use, see conjugation of *manger*.

MUST HAVE is *té doé* or *doé té*; e.g. *li té doé ouèr ça*; or, better still, *li doé té ouèr ça*, he *must have* seen that. The former construction may mean, "he ought to have seen that;" but the latter presents no ambiguity.

There is also another locution meaning *must have*; viz *mañèn* or *mañèn té*; thus, *chên la mañèn voèr quêchoïe*, the dog *must* seen something; *ous mañèn té diè li ça*, you *must have* told him so. Sometime, though seldom, the French construction with *aura* is employed; as, *li aura té ouèr li ca batte bas*, he *must have* seen him in reduced circumstances.

LET, though not strictly speaking an auxiliary, may be allowed some notice here. This verb is represented in Creole by *léssez*, Fr. *laissez*; as, *léssez-moèn diè ous*, let me tell you, Fr. *laissez-moi vous dire*. The Imperatives of *quitter* and *aller* (the latter under the form of *nouns*, for *allons*), are also used in the sense of *let*, but there is a distinction in the meaning conveyed by the use of each. *Anouns* is employed only in the first person plural, and is an invitation; thus,—*anouns chapper corps-nous*, let us escape, Fr. *échappons-nous*. *Quittez* and *léssez* are requests for permission to do the action expressed by the verb they govern; as, *quittez* (or *léssez*) *yeaux pousser blague yeaux*, let (or allow) them (to) have their chat, Fr. *qu'ils aient leur blague*. In conjugating *manger*, we give more than one person in the Imperative, but

merely as a matter of practical convenience; for we are aware that *anouns*, *quittez*, and *lêsez* are not there auxiliaries, but principal verbs governing *manger* in the Infinitive Mood.

Moods.

The Mood of a Verb is the manner in which it is used.

When a Verb asserts, whether affirmatively or negatively, it is said to be in the INDICATIVE MOOD; as *macaque connaît qui bois li ca mouter*, monkey *knows* what sort of tree he *climbs*, Fr. *le singe sait sur quelle arbre il faut grimper*. *La fimèn pas ca sôtî sans difé*, smoke *does not issue* without fire, Fr. *pas de fumée sans feu*.

When a Verb expresses an action in a doubtful, qualified manner, it is said to be in the SUBJUNCTIVE MOOD; as, *si lamer té ca chécher*, if the sea *were* to dry up; Fr. *si la mer allait sécher*.

A Verb is in the IMPERATIVE MOOD when it commands or requests; as, *bad'nèn bien épîs macaque, main pouengâde mañén laChé li*, joke with a monkey as much as you please, but *beware* of handling his tail, Fr. *amusez-vous tant que voudriez avec le singe mais prenez-garde de lui tirer la queue*.

A Verb expressing an action in a general, indeterminate, manner, without any reference to an agent, is said to be in the INFINITIVE MOOD; as, *ricanèn*, to giggle, *créoliser*, to creolise.

Tenses.

Tense means time.

The Present Tense of a Verb denotes an action going on in present time; as, *li ca amblouser pôr bougue la*, he *is humbugging* the poor fellow, Fr. *il trompe ce pauvre diable*.

A Verb is said to be in the Imperfect Tense when it expresses an action as *going on* in past time; as, *yeaux té ca baïe blow la lher moèn river*, they *were relating* the incident when I arrived, Fr. *ils racontaient cette affaire lorsque j'arrivai*.

When we speak of an action done in the past, without any reference to its progress or duration, the Verb denoting such action is said to be in the Preterite or Past Indefinite Tense; as, *moèn voèr li ca casser bois nans zorêes li*, I saw he was obstinate, Fr. *je vis qu'il s'obstinait*.

An action which *is to take place*, is expressed by the Future Tense; as, *ous c'aller batte li yon baboule*, you *will* tell him a cock-and-bull story, Fr. *vois lui direz des sornettes*.

The specialities of the Present and Past Perfect Tenses are, that they denote action *completed*, the former *at present*, and the latter *in time past*; e.g: Pres. Perf. *moén voèr ça déjà*, I have *seen* that already, Fr. *j'ai déjà vu cela*:—Past. Perf. *nous té jà ouèr ça*, we *had* already seen that, Fr. *nous avions déjà vu cela*.

Conjugation.

The Verbs in Creole come under two classes or Conjugations. The first, and by far the largest, comprehends all verbs that form the Present and Imperfect Indicative with *ca*; the second, which may be called Irregular, comprises about twenty verbs that either do not admit, or commonly dispense with, that auxilliary in the formation of those tenses.

Conjugation with *ca*:---Manger, To Eat. Indicative Mood---Present Tense.

Singular.

Creole.	English.	French.
1. <i>moèn ca manger</i>	I eat, or am eating	<i>je mange</i>
2. <i>ous ca manger</i>	you eat, or are eating	<i>vous mangez</i>
3. <i>li, ('i) ca manger</i>	he, she eats, or is eating	<i>il, elle mange</i>

Plural.

1. <i>nous ca manger</i>	we eat, or are eating	<i>nous mangeons</i>
2. <i>zôtes ca manger</i>	you eat, or are eating	<i>vous mangez</i>
3. <i>yeaux ca manger</i>	they eat, or are eating	<i>ils, elles mangent</i>

Imperfect Tense.

Singular.

1. <i>moèn té ca manger</i>	I was eating	<i>je mangeais</i>
2. <i>ous té ca manger</i>	you were eating	<i>vous mangiez</i>
3. <i>li, ('i) té ca manger</i>	he, she was eating	<i>il, elle mangeait</i>

Plural

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
1. <i>nous té ca manger</i>	we were eating	<i>nous mangions</i>
2. <i>zôtes té ca manger</i>	you were eating	<i>vous mangiez</i>
3. <i>yeaux té ca manger</i>	they were eating	<i>ils, elles mangeaient</i>

Preterite and Perfect Tenses.

Singular.

1. <i>moén manger</i>	I ate, or have eaten	<i>je mangeai, or ai mangé</i>
2. <i>ous manger</i>	you ate, or have eaten	<i>vous mangeâtes, or avez mangé</i>
3. <i>li, ('i) manger</i>	he, she ate, or have eaten	<i>il, elle mangea, or a mangé</i>

Plural.

1. <i>nous manger</i>	we ate, or have eaten	<i>nous mageâmes, or avons mangé</i>
2. <i>zôtes manger</i>	you ate, or have eaten	<i>vous mangeâtes, or avez mangé</i>
3. <i>yeaux manger</i>	they ate, or have eaten	<i>il, elles mangèrent, or ont mangé</i>

Past Perfect Tense.

Singular.

1. <i>moèn té manger</i>	I had eaten	<i>j'avais, or eus mange</i>
2. <i>ous té manger</i>	you had eaten	<i>vous aviez, or eûtes mangé</i>
3. <i>li té manger</i>	he or she had eaten	<i>il, elle avait, or eut mangé</i>

Plural.

1. <i>nous té manger</i>	we had eaten	<i>nous avions, or eûmes mangé</i>
2. <i>zôtes té manger</i>	you had eaten	<i>vous aviez, or eûtes mangé</i>
3. <i>yeaux té manger</i>	they had eaten	<i>ils, elles avaient, or eurent mangé</i>

Future Tense.

Singular.

1. <i>moèn c'aller manger</i>	I will (or am going to) eat	<i>je mangerai</i>
2. <i>ous c'aller manger</i>	you shall (or are going to) eat	<i>vous mangerez</i>
3. <i>li, ('i) c'aller manger</i>	he, she will (or is going to) eat	<i>il, elle mangera</i>

*Plural.**Creole.**English.**French.*

- | | | |
|--------------------------------|----------------------|-----------------------|
| 1. <i>nous c'aller manger</i> | we shall, etc. eat | <i>nous mangerons</i> |
| 2. <i>zôtes c'aller manger</i> | ye will, etc. eat | <i>vous mangerez</i> |
| 3. <i>yeaux c'aller manger</i> | they shall, etc. eat | <i>ils mangeront</i> |

*Other Forms.**Singular.*

- | | | |
|------------------------------------|----------------------|---------------------------|
| 1. <i>moèn câër manger</i> | I am going to eat | <i>je vais manger</i> |
| 2. <i>ous va manger</i> | you are going to eat | <i>vous allez manger</i> |
| 3. <i>'i câër, or li 'a manger</i> | he, she shall eat | <i>il, elle va manger</i> |

Plural.

- | | | |
|-----------------------------|-----------------------|-------------------------------|
| 1. <i>nous va manger</i> | we are going to eat | <i>nous allons manger</i> |
| 2. <i>zôtes câër manger</i> | you will eat | <i>vous allez manger</i> |
| 3. <i>yeaux va manger</i> | they are going to eat | <i>ils, elles vont manger</i> |

*Conditional Mood---Present Tense.**Singular.*

- | | | |
|-----------------------------|-------------------|---------------------------|
| 1. <i>moén sé manger</i> | I should eat | <i>je mangerais</i> |
| 2. <i>ous sé manger</i> | you would eat | <i>vous mangeriez</i> |
| 3. <i>li ('i) sé manger</i> | he, she would eat | <i>il, elle mangerait</i> |

Plural.

- | | | |
|---------------------------|-----------------|------------------------|
| 1. <i>nous sé manger</i> | we should eat | <i>nous mangerions</i> |
| 2. <i>zôtes sé manger</i> | you would eat | <i>vous mangeriez</i> |
| 3. <i>yeaux sé manger</i> | they should eat | <i>ils mangeraient</i> |

*Past Tense.**Singular.*

- | | | |
|--------------------------------|--------------------------|------------------------------|
| 1. <i>moén sé va manger</i> | I should have eaten | <i>j' aurais mangé</i> |
| 2. <i>ous sé 'a manger</i> | you would have eaten | <i>vous auriez mangé</i> |
| 3. <i>li ('i) se va manger</i> | he, she would have eaten | <i>il, elle aurait mangé</i> |

Plural.

- | | | |
|------------------------------|------------------------|---------------------------|
| 1. <i>nous sé 'a manger</i> | we should have eaten | <i>nous aurions mangé</i> |
| 2. <i>zôtes sé va manger</i> | you should have eaten | <i>vous auriez mangé</i> |
| 3. <i>yeaux sé va manger</i> | they should have eaten | <i>ils auraient mangé</i> |

Another Form.

Singular.

Creole.

1. *moèn té va manger*
2. *ous té 'a manger*
3. *lí, (i) te 'a manger*

English.

- should have eaten
you should have eaten
he, she would have eaten

French.

- j' aurais mangé*
vous auriez mangé
il, elle aurait mangé

Plural.

1. *nous té 'a manger*
2. *zôtes té va manger*
3. *yeaux té 'a manger*

- we would have eaten
you should have eaten
they would have eaten

- nous aurions mangé*
vous auriez mangé
ils auraient mangé

Imperative Mood.

Singular.

2. *mangez ! **
3. *lêsez-li manger !*

- eat !
let him eat !

- mangez !*
qu'il mange !

Plural.

1. *anouns manger*
2. *mangez ! zôtes mangez !*
3. *quittez-yeaux manger*

- let us eat
eat ! eat ye !
let them eat

- mangeons*
mangez !
qu'ils mangent !

Subjunctive Mood---Present Tense

Singular.

1. *si moèn manger*
2. *si ous manger*
3. *si lí manger*

- if I eat
if you eat
if he, or she eat

- si je mangeais, etc.*

* Such departures from the infinitive form as those in the text, are purely artificial: the Creole being essentially non-inflecting. The notion that there may be an imperative form in the dialect is suggested by the identity of the sound of *ez* (the termination of that Mood) with the Creole pronunciation of *er*. But if we turn to those verbs whose final sounds are dissimilar to that of *er*, we find in every case that the same sound heard in the Infinitive prevails throughout all the other Moods. As instances take *fimèn*, *tounèn*, *coude*, *joène*, *pende*, *vive*, etc.

*Creole.**English.**French.**Plural.*

- | | | |
|------------------------------|-----------------|------------------------------------|
| 1. <i>mâgré nous manger</i> | altho' we eat | <i>quoique nous mangions, etc.</i> |
| 2. <i>mâgré zôtes manger</i> | altho' you eat | |
| 3. <i>mâgré yeaux manger</i> | altho' they eat | |

Past Tense.

- | | | |
|-------------------------------------|-----------------------|----------------------------------|
| 1. <i>quand-même moèn té manger</i> | even tho' I ate | <i>même si je mangeais, etc.</i> |
| 2. <i>quand-même ous té manger</i> | even tho' you ate | |
| 3. <i>quand-même 'i té manger</i> | even tho' he, she ate | |

Plural.

- | | | |
|-----------------------------------|----------------------------|---------------------------------------|
| 1. <i>quoèqui nous té manger</i> | altho' we ate, (had eaten) | <i>quoique nous ayons mangé, etc.</i> |
| 2. <i>quoèqui zôtes té manger</i> | altho' you ate | |
| 3. <i>quoèqui yeaux té manger</i> | altho' they had eaten | |

*Potential Mood---Present Tense.**Singular.*

- | | | |
|----------------------------------|------------------------|-----------------------------|
| 1. <i>moèn sa (or pé) manger</i> | I can or may eat | <i>je puis manger</i> |
| 2. <i>ous sa (or pé) manger</i> | you can or may eat | <i>vous pouvez manger</i> |
| 3. <i>si sa (or pé) manger</i> | he, she can or may eat | <i>il, elle peut manger</i> |

Plural.

- | | | |
|-----------------------------------|---------------------|----------------------------------|
| 1. <i>nous sa (or pé) manger</i> | we can or may eat | <i>nous pouvons manger</i> |
| 2. <i>zotes sa (or pé) manger</i> | you can or may eat | <i>vous pouvez manger</i> |
| 3. <i>yeaux sa (or pé) manger</i> | they can or may eat | <i>ils, elles peuvent manger</i> |

*Another Form.**Singular.*

- | | | |
|----------------------------|------------------|---------------------------------|
| 1. <i>faut moèn manger</i> | I must eat | <i>il faut que je mange</i> |
| 2. <i>faut ous manger</i> | you must eat | <i>il faut que vous mangiez</i> |
| 3. <i>faut li manger</i> | he, she must eat | <i>il faut qu'il mange</i> |

Plural.

- | | | |
|-----------------------------|---------------|----------------------------------|
| 1. <i>faut nous manger</i> | we must eat | <i>il faut que nous mangions</i> |
| 2. <i>faut zôtes manger</i> | you must eat | <i>il faut que vous mangiez</i> |
| 3. <i>faut yeaux manger</i> | they must eat | <i>il faut qu'ils mangent</i> |

Creole.

English.

French.

*Past Tense.**Singular.*

1. <i>moèn té manger</i>	I could eat	<i>je pouvais manger</i>
2. <i>ous té pé manger</i>	you might eat	<i>vous pouviez manger</i>
3. <i>si té sa manger</i>	he, she could eat	<i>il, elle pouvait manger</i>

Plural.

1. <i>nous té pé manger</i>	we could eat	<i>nous pouvions manger</i>
2. <i>zôtes té sa manger</i>	you could eat	<i>vous pouviez manger</i>
3. <i>yeaux té pé manger</i>	they could eat	<i>ils, elles ont pu manger</i>

*Perfect and Pluperfect Tenses.**Singular.*

1. <i>moèn sé pé manger</i>	I may or might have eaten	<i>j' aurai pu manger, etc.</i>
2. <i>ous sé pé manger</i>	you may or might have eaten	
3. <i>li sé pé manger</i>	he (or she) may or might have eaten	

Plural.

1. <i>nous sé pé manger</i>	we might have eaten	<i>nous aurions pu manger, etc.</i>
2. <i>zôtes sé pé manger</i>	you may have eaten	
3. <i>yeaux sé pé manger</i>	they might have eaten	

*Infinitive Mood---Present Tense.**Manger*—To Eat.*Past Tense.**Poù té manger*—To have eaten—*Avoir mangé.**Participles.*PRES.—*Mangeant*—Eating.PAST—*Mangé*—Eaten.

Conjugation of a Verb without *ca*.

Aimèn—To Love—*Aimer*.

Indicative Mood---Present Tense.

Singular.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
1. <i>moèn aimèn</i>	I Love	<i>j' aime</i>
2. <i>ous aimèn</i>	you love	<i>vous aimez</i>
3. <i>li aimèn</i>	he, she loves	<i>il, elle aime</i>

Plural.

1. <i>nous aimèn</i>	we love	<i>nous aimons</i>
2. <i>zôtes aimèn</i>	you love	<i>vous aimez</i>
3. <i>yeaux aimèn</i>	they love	<i>ils, elles aiment</i>

Imperfect, Preterite, and Past Perfect Tenses.

Singular.

1. <i>moèn té aimèn</i>	I loved, had loved	<i>j'aimais, avais, eus aimé</i>
2. <i>ous té aimèn</i>	you loved, had loved	<i>vous aimiez, aviez, eûtes oimé</i>
3. <i>i té aimèn</i>	he, she loved, had loved	<i>il, elle aimait, avait, eut aimé</i>

Plural.

1. <i>nous té aimèn</i>	we loved, had loved	<i>nous avions aimé, etc.</i>
2. <i>zôtes té aimèn</i>	you loved, did love	<i>vous aimâtes, etc.</i>
3. <i>yeaux té aimèn</i>	they loved, had loved	<i>ils, elles eurent aimé, etc.</i>

These are, as before remarked, the only tenses in which the two Conjugations differ. Besides *aimèn*, the other verbs thus conjugated are:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>bisoèn</i>	to need	<i>avoir besoin (de)</i>
<i>compter</i>	to intend	
<i>connaîte</i>	to know	<i>connaître, savoir</i>
<i>content</i>	to like	<i>aimer, être content (de)</i>

Creole.	English.	French.
<i>doë*</i>	ought	<i>devoir</i>
<i>envie</i>	to long	<i>avoir envie (de)</i>
<i>foubièn</i>	not to care	
<i>pas foubièn</i> }		
<i>hüi</i> }	to hate	<i>hüir</i>
<i>honte</i>	to be ashamed	<i>avoir honte, être honteux, (de)</i>
<i>jaloü</i>	to envy, to be jealous of	<i>être jaloux (de)</i>
<i>mériter</i>	to deserve	
<i>pé</i>	to be able	<i>pouvoir</i>
<i>pouéférer</i>	to prefer	<i>préférer</i>
<i>sa</i>	to be able	<i>pouvoir (savoir)</i>
<i>save</i>	to know	<i>savoir</i>
<i>simier</i>	to perfer	<i>preferer</i>
<i>soucier</i>	not to care (seldom to care)	
<i>tinî</i>	to have, hold	<i>avoir, tenir</i>
<i>vaü</i>	to be worth	<i>valoir</i>
<i>vaûmier</i>	to prefer, have rather	
<i>vle†</i>	to wish, want	<i>vouloir</i>

INTERROGATIVE AND NEGATIVE CONJUGATIONS.

To conjugate a Verb interrogatively, no peculiar construction is required: the tone of the voice being the usual mode of indicating the nature of a proposition:—thus, *moén manger?* have I eaten? Fr. *ai-je mangé?* To employ the Verb negatively, *pas* must be put immediately after the Nominative; e.g.—*graisse pas tinî sentiment*, fatness is not fastidious, Fr. *la graisse n'a pas de sentiment*. To ask a question negatively, the foregoing construction, usually preceded by *êce*, is employed; as, *êce yeaux toutes pas coër*, or simply, *yeaux toutes pas coër?* did they not all believe? Fr. *n'ont-ils pas tous cru?* The following are examples of these two modes of construction:—

Vlé, Tinî, Save, Doé.

* *Doé*, meaning to owe, is also conjugated with *ca*; e. g. *li ca doé moèn yon lágent*, he owes me some money, Fr. *il me doit de l'argent*.

† In the Syntax of Verbs the reader will see in what cases these words are constructed with *ca*.

*Indicative Mood---Present Tense.**Creole.**English.**French.**Singular.*

- | | | |
|-------------------------|---------------|-----------------------------|
| 1. <i>êce moèn vlé?</i> | do I want? | <i>est-ce je ceux? etc.</i> |
| 2. <i>êce ous vlé?</i> | do you wish? | |
| 3. <i>êce lí vlé?</i> | does he want? | |

Plural.

- | | | |
|--------------------------|------------|-------------------------|
| 1. <i>êce nous tnî?</i> | have we? | <i>avons-nous? etc.</i> |
| 2. <i>êce zôtes tnî?</i> | have you? | |
| 3. <i>êce yeaux tnî</i> | have they? | |

and so on through all the Moods and Tenses.

Save—To Know—Doé—To Owe.

*Indicative Mood---Present Tense.**Creole.**English.**French.**Singular.*

- | | | |
|-------------------------|------------------|-----------------------------|
| 1. <i>moèn pas save</i> | I do not know | <i>je ne sais pas, etc.</i> |
| 2. <i>vous pas save</i> | you do not know | |
| 3. <i>'i pas save</i> | he does not know | |

Plural.

- | | | |
|----------------------------|-----------------|---------------------------------|
| 1. <i>nous pas ca doé</i> | we do not owe | <i>nous ne devons pas, etc.</i> |
| 2. <i>zôtes pas ca doé</i> | you do not owe | |
| 3. <i>yeaux pas ca doé</i> | they do not owe | |

REFLEXIVE CONJUGATION.

Is performed by placing the Reflexive Pronouns immediately after the Verb, thus:—

*Creole.**English.**French.*

- | | | |
|-----------------------------------|----------------------|------------------------|
| 1. <i>moèn ca soèn corps-moèn</i> | I am caring myself | <i>je me soigne</i> |
| 2. <i>ous content corps-ous</i> | you like yourself | <i>vous vous aimez</i> |
| 3. <i>'i amboëse corps-li</i> | he concealed himself | <i>il s'est caché</i> |

THE PASSIVE VOICE.

Owing to the absence of inflections, but, perhaps chiefly to the want of a regular Substantive Verb, the Creole is essentially *subjective*. In fact, it may be broadly stated that a purely passive construction is never used in the dialect, except by persons in some measure acquainted with French. The Past Participles, which, in most languages, are the bases of passive constructions, have in general lost their verbal force and become pure adjectives; *être*, the verb *to be*, whereof only a few corruptions exist under the forms *té*, *sé*, etc.,* possesses its radical force only now and then. The passive phrases that can be formed by us are with *té* and *sé* alone; but, owing to the ambiguity that may arise from employing them in this way, we usually construct our sentences *actively*. For example: *he is loved*, Cr. *yeaux aimèn li*, *they love him*. If we say *li aimèn* simply, the expression would unavoidably be understood as, *he loves*; similarly, *nous sé soupouende*, would mean, *we would surprise*; but a passive locution may be formed by adding a complement to the sentence: thus, *nôus sé soupouende pâ ces mounes la*, we would *be* surprised by those people, Fr. *nous serions surpris par ces gens-là*. Constructions of this kind are evidently French, and should seldom be used, as they are not only grotesque, but ambiguous as well.

TRANSITIVES AND INTRANSITIVES.

Most verbs in Creole may be used transitively; that is to say, with an accusative after them. This arises chiefly from the general suppression of the monosyllables used in French to denote the reflexive or intransitive nature of certain verbs. Each of the following, for instance, though governing an accusative in Creole, requires both the reflexive pronoun and a preposition for their correct employment in French:—

* For further remarks on the verb *to be*, Idiomatic constructions of the Verbs, etc., see Syntax of the Verbs and List of Idioms.

Creole.	English.	French.
<i>enentende misique</i>	to understand music	<i>s'entendre en musique</i>
<i>chapper yon volée</i>	to escape a thrashing	<i>s'échapper d'une castigation</i>
<i>mâier yon fie</i>	to marry a girl	<i>se marier à une fille</i>
<i>moCHer grands mounes</i>	to ridicule elderly folk	<i>se moquer des grandes personnes</i>

From the above examples it will be seen that the omission in Creole of *se*, *à* and *de*, alters the relation between verbs and their dependent cases, and makes direct regimens of these last.

There are, however, some verbs which, from the meaning they convey, or by the decision of custom, cannot be used transitively in Creole, viz.;—

assise, to sit; *domî*, to sleep; *gâouler*, to romp; *môr*, to die; *pâtî*, to start; *pê*, to be able; *rodaïer*, to dawdle about; *sa*, can; *sôtî*, to go out; *vavoter*, to revolve; *vinî*, to come; *vive*, to live; etc.

IMPERSONALS.

The Creoles employ *fair*, to make, in combination with certain adjectives, to describe impersonally the state of the weather or atmosphere. The invariable nominative of the impersonals thus formed is 'i, it, which is more generally dropped than expressed in conversation. We subjoin the impersonals:—

Creole.	English.	French.
(i) <i>ca fair beautemps</i>	it is fairweather	<i>il fait beau</i>
<i>té ca fair bouin</i>	it was dusk	<i>c'était sur la brune</i>
(i) <i>té fair chaud</i>	it was warm	<i>il faisait chaud</i>

To which we must add *fair clair*, to be light; *fair foête*, to be cold; *fair noèr*, to be dark; and also *fair solêl*, to be sunny

ADVERBS.

An Adverb is joined to a Verb, an Adjective, or another Adverb, to qualify or to express some circumstance respecting it; as, 'i *ca*

doloter iches li touplein,* he coddles his children *a great deal*, Fr. *Il dorlote beaucoup ses enfants*;—*madame la tinî yon lair touô' dëndé pou moèn*, that lady has too determined an air for me, Fr. *cette dame à l'air trop déterminé pour moi*;—*yon fois cé pou couà-couà, li 'a vinî bien vitement*, so its for a feed, he will come *very quickly*, Fr. *pourvu que ce soit pour manger, il viendra bien vite*. The Adverbs aee mostly the same as in French. Those that are peculiar will appear in the ensuing list.

As in French and English, adjectives are often used adverbially; e.g.:—

Cr. *Conça, 'i pâler gras ba yeaux, ein?*

Eng. so, he spoke *fat* (i.e. *boastfully*) to them, did he?

Cr. *Tit mammaïe la ca fair toute-baggaïe douôle.*

Eng. The (that) child does everything *droll* (i.e. *strangely*.)

Fr. *Cet enfant fait toutes choses drôlement.*

LIST OF ADVERBS.

Of Time.

Creole.	English.	French.
<i>à-la-fois</i>	at once, at a time	<i>à la fois</i>
<i>apoués</i>	after	<i>après</i>
<i>apoués dèmain</i>	day after to-morrow	<i>après domain</i>
<i>apoués-mindi</i>	in the afternoon	<i>après midi</i>
<i>àpouésent</i>	now, at present	<i>à présent</i>
<i>aussitôt, sitôt</i>	as soon as, soon	<i>aussitôt</i>
<i>avant</i>	before, beforehand	<i>(auparavant)</i>
<i>avant-heir, avant-zier</i>	day before yesterday	<i>avant hier</i>
<i>belle-drive</i>	a long while ago	
<i>bientôt</i>	soon	<i>bientôt</i>
<i>CHèquefois</i>	sometimes	<i>quelquefois</i>
<i>déjà, 'ja</i>	already	<i>déjà</i>
<i>dèmain</i>	to-morrow	<i>demain</i>
<i>dré-en-avant</i>	from henceforth	<i>dorenavant</i>
<i>dri</i>	often	<i>(dru)</i>
<i>encor</i>	again	

* For *tout plein*.

*Creole.**encor* (after *pas*)*ensouite**jadis*, or rather
nans temps jadis }*jamain**lhêr**lôte-fois, lézôtes-fois**pâncor- pôncor**pîtot**quant-et-quant* (*t* sounded) at the same time, }
simultaneously }*râment**soudainement**souvent, souventment**tandis, tandîque**tantot**tantot-là**temps**to'-o-tâd**tous-lé-mouments**toujoûs**tous-lé-joûs**tout-à-lhêr**toû-souite**English.*

any more

afterwards

formerly

never

when

formerly, in ancient times

not yet

sooner, rather

at the same time, }
simultaneously }

rarely, seldom

suddenly

often

whilst

by and by

a little while since

when

sooner or later

every minute

always, still

every day

just now, presently

directly

*French.**ensuite**jadis**jamais*

(à l'heure que)

*autrefois**pas encore**plutôt**rarement**souvent**tandis que**tantôt**tot ou tard**tous les moments**toujours**tous les jours**tout-à-e'heure**tout de suite**Of Place**à-coté**à-doète**au-fond**à-gôche**alliêr**a'entoû, lentoû**à-pât**au-poués**coté? qui coté?**déhors, déouors**dèièr*

aside, away

to the right

to the bottom

to the left

elsewhere

round about

apart, separately

near by

where? whither?

outside

behind

*à droite**ailleurs**alentour**à part**au près**quel coté?**déhors**derrière*

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>dicite, dicite-ici</i>	from here	<i>d'ici</i>
<i>en-avant</i>	forwards	
<i>en-bas</i>	below	
<i>en-èrièr</i>	backwards	<i>en arrière</i>
<i>en-haut</i>	aloft, above	
<i>en-lair</i>	above, atop	<i>(en l'air)</i>
<i>jisse</i>		
<i>jouque</i>	up to here	<i>jusqu'ici</i>
<i>jousse</i>		
<i>jousse ôti?</i>	how far?	<i>jusqu'ou?</i>
<i>là</i>	there	
<i>là-bas-là</i>	yonder	<i>là-bas</i>
<i>loèn</i>	afar	<i>loin</i>
<i>ôti</i>	where	<i>où (es-tu?)</i>
<i>poués</i>	near	<i>près</i>
<i>pouôche</i>	near by	<i>proche</i>

Of Manner.

<i>à-corps-dort-à-corps-vêi</i>	cautiously	<i>comme</i>
<i>à-coubà</i>	clumsily; schemingly	<i>(comme cela même)</i>
<i>à-dàdà</i>	astride	
<i>à-lassaut</i>	unawares	<i>comment</i>
<i>à-lenvers</i>	wrong-side-out	
<i>au-biGoule</i>	to perfection	
<i>bien</i>	well	<i>de suite</i>
<i>cabà-cabà</i>	clumsily	<i>d' où vient?</i>
<i>con, comme</i>	like, as	
<i>con ça même</i>	in like manner	<i>(Eng. bend)</i>
<i>coument</i>	how	
<i>coument coument</i>	at all events, however	<i>à corps dort à corps veille</i>
<i>couñan-couñan</i>	slowly	
<i>cañan-cañan</i>		
<i>di suite</i>	successively	<i>(à l'assaut)</i>
<i>di-vient? doû-vient?</i>	how comes it (that)?	<i>à-l'envers</i>
<i>en-balan</i>	swayingly	
<i>en-bène en-bène</i>	furtively, sneakingly	
<i>en-biés</i>	slanting, athwart	

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>en-biscade</i>	covertly	(<i>ambuscade</i>)
<i>en-bouloque</i>	higgledy piggedly	
<i>ensemble</i>	together	<i>ensemble</i>
<i>espoués</i>	purposely	<i>exprès</i>
<i>mal, malment, mal'ouque</i>	badly	<i>mal</i>
<i>miéx</i>	better	<i>mieux</i>
<i>pâfoce</i>	forcibly, reluctantly	<i>par force</i>
<i>pêle-mêle, en pêque-mêle</i>	confusedly	<i>pêle mêle</i>
<i>piame-piame</i>	so so, by degrees	
<i>poc-a-poc (Sp.)</i>	gradually, little by little	
<i>ric-à-rac</i>	up to the brim	<i>ric à ric</i>
<i>sang foête</i>	calmly, in cool blood	<i>de sang froid</i>
<i>sans fôte</i>	without fail	<i>san faute</i>
<i>sans honte</i>	shamelessly	
<i>sans pidèr</i>	immodestly	<i>sans pudeur</i>
<i>sîtout</i>	especially	<i>surtout</i>
<i>so-so (Eng.)</i>	indifferently	
<i>tant-soet-pé</i>	very little, however small	(<i>tant soit peu</i>)
<i>tout-din-coup</i>	all of a sudden	(<i>tout d'un coup</i>)
<i>touop</i>	too, too much	<i>trop</i>
<i>touop pé</i>	too little	<i>trop peu</i>
<i>tout-à-faite</i>	altogether, entirely	(<i>une fois</i>)
<i>yon-fois</i>	at once	<i>tout à fait</i>

Of Affirmation, Denial, &c.

<i>absoliment, assoliment</i>	assuredly	<i>absolument</i>
<i>à-coup-sî</i>	of course	<i>à coup sur</i>
<i>aussi</i>	also	
<i>bien sî</i>	very true	<i>bien sur</i>
<i>çasse-pé</i>	perhaps	<i>cela se peut</i>
<i>cètèlement</i>	certainly	<i>certainement</i>
<i>coument-non?</i>	how so? most decidedly	<i>comment donc?</i>
<i>jamain</i>	never	<i>jamais</i>
<i>na (in songs)</i>	(do) not	<i>ne</i>
<i>non</i>	no	
<i>non coument</i>	no indeed	

Creole.	English.	French
<i>pas</i>	not	
<i>pas pièce</i>	not at all	
<i>pâtête</i>	perhaps	<i>peut être</i>
<i>poû-toute-bon, toute-bon</i>	really, in good sooth	<i>(pour tout de bon)</i>
<i>sans doute</i>	doubtless	
<i>san dié menti</i>	truly	<i>(sans dire mentir)</i>

Of Quality, Number, &c.

<i>à-bime-so</i>	abundantly	
<i>assez</i>	enough	
<i>assez con ça</i>	a pretty good deal	
<i>au-moens</i>	at least	<i>au moins</i>
<i>autant</i>	as many, as much	
<i>beaucoup</i>	a great deal, a great many	
<i>commèn, combé</i>	how many	<i>combien</i>
<i>di-plis</i>	in excess	<i>de plus</i>
<i>encor</i>	more	
<i>en-pile</i>	much, a great deal	<i>en pile</i>
<i>Gèr (with pas)</i>	(not) much	<i>guère</i>
<i>gran-choïe</i>	much	<i>grand'chose</i>
<i>ho-to-to</i>	in abundance	
<i>moènce</i>	less	<i>moins</i>
<i>pé</i>	few, little	<i>peu</i>
<i>plis</i>	more	<i>plus</i>
<i>tant</i>	so much	

PREPOSITIONS

Prepositions are put before the words they govern, to show the relation which these words bear to others, as:—

Cr. *Bêf nans côde cé** poû CHouer.

Eng. Ox *in* rope is to (be) killed.

Fr. *Boeuf à la corde est pour être tué*

* This word represents the French *c'est*, it is; but as neither *ce* nor *est* is used singly in Creole, and as the combination *c' est* does duty for the verb *to be*, we shall in future adhere to the spelling given above, for reasons already stated at pages 12 and 47.

Cr. *Live moèn endidans sac ous.*
 Eng. My book (is) in your bag.
 Fr. *Mon livre est dans votre sac.*

The following list contains the prepositions commonly used in Creole:

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>à-ce-poû</i>	as to, with regard to	
<i>alentoû, lentoû</i>	around, about	(<i>alentour</i>)
<i>apouês</i>	after	<i>après</i>
<i>avant</i>	before	
<i>compte</i>	about, with regard to	<i>sur compte de</i>
<i>conte</i>	against	<i>contre</i>
<i>dèièr</i>	behind	<i>derriere</i>
<i>dépîs</i>	since	<i>depuis</i>
<i>dî</i>	of	<i>de</i>
<i>dîci, dicite</i>	from	<i>d'ici</i>
<i>dirant, dirant temps</i>	whilst	<i>durant</i>
<i>en</i>	in	
<i>en-bas</i>	under, beneath	
<i>en-didans</i>	within	(<i>en dedans</i>)
<i>en-Gise</i>	instead of	(<i>en guise de</i>)
<i>en-haut</i>	above	
<i>en-tirant</i>	excepting	
<i>en-travers</i>	across	
<i>ente</i>	between	<i>entre</i>
<i>envers</i>	towards	
<i>épîs *</i>	with	
<i>excepté, cepté</i>	except	<i>excepté</i>
<i>fôte</i>	for want of	<i>faute de</i>
<i>hôte</i>	out of	<i>hors de</i>
<i>jîque, jisse, jouque, jousse</i>	up to	<i>jusque</i>
<i>lacûte</i>	at the house of	
<i>la-sous</i>	upon, on	(<i>la-dessus</i>)
<i>lôte-bôd</i>	beyond	<i>À l'autre bord de</i>

* *épîs*, with, so spelt to distinguish it from *et-pîs*, and—both representing the French connective *et puis*, and then, after that, etc.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>mâgré</i>	in spite of	<i>malgré</i>
<i>nans</i>	in	<i>dans</i>
<i>nans mitan</i>	amidst	
<i>pâ</i>	by	<i>par</i>
<i>pâmi</i>	amongst	<i>parmi</i>
<i>pendant, pennant</i>	while	<i>pendant</i>
<i>poû</i>	for	<i>pour</i>
<i>poués</i>	near	<i>près</i>
<i>sans</i>	without	
<i>sôve</i>	save	<i>sauf</i>
<i>silon, soulon</i>	according to	<i>selon</i>
<i>suivant</i>	according to	
<i>vis-à-vis</i>	opposite	

CONJUNCTIONS.

Conjunctions join words and sentences together; as, *moèn et-pîs fouèr nous*, I and our brother, Fr. *moi et notre frère*; *'i sé crier ça yon gènement*, si 'i té nans chimén li, he would have called that an obstacle, if it were in his path, Fr. *il aurait appeler cela un obstacle, s'il se trouvait dans son chemin*.

The Conjunctions usually heard in Creole are:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>ainsi, alosse</i>	so, therefore	(<i>ainsi, alors</i>)
<i>avant</i>	rather than	(<i>avant de</i>)
<i>conça</i>	so, therefore	(<i>comme cela</i>)
<i>davoèr</i>	because	(<i>d' avoir</i>)
<i>et, et-pîs</i>	and	(<i>et puis</i>)
<i>mâgré</i>	although	<i>malgré</i>
<i>mâgré-si</i>	however if	
<i>ni—ni</i>	neither—nor	
<i>o,</i>	or	(ou, ou lien)
<i>obèn</i>		
<i>pâce</i>	because	<i>parceque</i>
<i>si</i>	if	

Creole.	English.	French.
<i>soet—o, soet—obèn</i>	either—or	<i>soit</i>
<i>pisse</i>	since	<i>puisque</i>
<i>poutant</i>	yet	<i>pourtant</i>
<i>nonc</i>	then, therefore	<i>donc</i>

INTERJECTIONS.

Interjections are ejaculations by which we give vent to sudden emotions; as,

Oui foute! li flambé! Oh dear! he is done for!

In Creole there is an infinitude of these ejaculations. To attempt to translate them, as is done in some books, is simply absurd; inasmuch as the correct rendering of any of them by a particular expression must depend upon tones and other circumstances which no grammar can take into account. We content ourselves, therefore, with submitting a few examples, under head of the emotion which *most usually* gives utterance to them:—

Anger:—*cri blé! tombeau! toulouse! tempon! tonnèr, tonnèr di sort! tonnèr di boèse! tonnèr mécou! tonnèr mélengue! tôte, tôte tér! sanicoton! etc.*

Joy:—*bouavo! hourré! bien! etc.*

Grief:—*aie! aie aie aie! hélas! woi! etc.*

Apprehension:—*oui foute! ouî pipe! oui maman! etc.*

Surprise:—*ah ah! eh eh! oh oh! eh bèn! etc.*

DIALECTIC DEVELOPMENTS.

Spoken as it is by thousands upon thousands of human beings, to most of whom all other language is unknown, the Creole would have been a singular dialect indeed, if, from its formation up

to the present time, it had continued to be a mere jumble of French words, uncouthly pronounced, and, at best, pervertedly understood. A language spoken and yet inert is an impossibility. Hence this rude patois, though abandoned to the ignorant, and used only occasionally among instructed persons, yet exhibits one of the vital characteristics of living tongues in its capability of generating new terms from radicals within itself. Of course, the operation of this procreating energy is but fitful and limited; but to a true philologist it suggests a curious speculation on what the Creole might have been, were circumstances favourable to its independent growth and cultivation.

In the foregoing portions of this work we have given specimens of peculiar word-formations; but only in illustration of general statements, and without reference to the principles followed in the construction of those which are not mere corruptions but real developments of other forms. We will here offer a few remarks on these, but our attention will be confined to nouns and verbs, as they are more extensively formed in Creole than any other kinds of words.

NOUNS.

In framing nouns, generally from verbal roots, the most common termination is *ade*; as, from

VERB

<i>dévirer</i>	(Fr. <i>dévier</i>) to turn back,
<i>bouleverser</i>	(Fr. <i>bouleverser</i>) to upturn,
<i>rimèn</i>	(Fr. <i>remuer</i>) to stir,
<i>soucrer</i>	(Fr. <i>secouer</i>) to shake,

NOUN

<i>dévirade</i> , a turning back
<i>bouleversade</i> , an upturning.
<i>rimade</i> , a stirring.
<i>soucrade</i> , a shaking.

In fact, a great number of verbs may, by means of this termination, be converted into perfectly intelligible Creole nouns. Nor are these new formations superfluous, even when the legitimate derivatives are also used; for these synonomous terms, in the lips of even the most ignorant, express those distinctions in a general idea which are so apt to be confounded. For example, the French substantive from *secouer*, to shake, is *secousse*, in Creole *soucousse*. The usual meaning of this word in Creole as in

French, is, a shock, or sudden agitation. The Creole *soucrade*, on the other hand, signifies a shaking. Of course, the general notion of agitation adheres to both words; but even they who cannot see the difference between a shaking and a shock, could not fail to learn it,—from a little practical experience of both. At all events, a Creole, if he has felt a shock, would say, *mòèn senti yon soucouse*; but if he got a shaking, say, from the jolting of a cart, *moèn trapper yon soucrade*, must be his language, or he will not have said what he intended.

A little less common than *ade*, and often substituted for it, is the noun-ending *age*, Creolicè *āie*. But, unlike *ade*, which usually denotes the *act of doing*, *āie* mostly signifies *the thing done*. The former answers, therefore, to the English *ing*, and the latter to *ion*; the one often used for the other, as *age*, or *āie* is, in Creole, *forade*. We subjoin specimens of words in *aie*:—

VERB.

direr (Fr. *durer*)
velopper
maron
soucrer
maconèn

to last,
 to wind,
 to flee,
 to shake
 to sew clumsily,

NOUN.

la diraie, duration.
veloppaie, a winding or fold.
maronaie flight.
soucraie, agitation
maconaie, a clumsy suture.

The other nominal terminations are *ment* and *té*, of which, we believe, the latter is most rarely used. In fact, the only words that we have discovered with this ending, are *bouaveté*, bravery, from *bouave*, brave (Fr. noun, *bravoure*): and *malté* distress from *mal*, in the Creole sense of being “hard up,” or in low circumstances. We find *ment* in *toûnement*, a turning from *toûnèn*, Fr. *tourner*, to turn, *gênement* obstacle, *impediment*, from *gênèn*, (Fr. *gêner*) to impede,—or, what is not unlikely, *gênement* might be formed from *gêne* by apapoge of *ment*.

VERBS

Exclusive of a number of verbs of genuine Creole growth, there are a few from French etymons to which we shall devote a moment's attention. To be brief, we shall speak only of those constructed from verbs; as they are somewhat curious. The termination

of these, as indeed of most verbs in the dialect, is *er*, which replaces whatever other ending the original verb may have. Between the termination and the root, the syllable *ai* is inserted, and this gives a frequentative meaning to the new formation; e.g.:—

SIMPLE FORM.

FREQUENTATIVE.

<i>driver</i> ,	to stagger	<i>drivaier</i> ,	to stagger much.
<i>rimèn</i> ,	to stir	<i>rimaier</i> ,	to agitate.
<i>toùnèn</i> ,	to turn	<i>tounaier</i> ,	to turn often
<i>vinî</i> ,	to come	<i>vinaièr</i> ,	to come frequently.

We here close the Second Part of this Grammar. For a full and satisfactory discussion of individual words, the pages of a dictionary are the most fitting place.

PART III.

SYNTAX.

Syntax treats of the proper arrangement of words in sentences.

SENTENCES.

Before proceeding to the syntactical details of the Parts of Speech, we shall offer a few general remarks on the framing of sentences in Creole.

A sentence or proposition may be affirmative, negative, or interrogative.

Affirmative Sentences.

When the subject of a proposition is followed by a simple attributive, by an adverb of place,—in short, by any word denoting its *quality, situation, or posture*, no substantive verb is employed in Creole as a connective, if present time is intended; as,

Creole.

*moèn bon,
ous malice,
yeaux là,
li assise,*

English.

*I am good,
you are cunning,
they are there,
he is seated,*

French.

*jes suis bon.
vous êtes rusé.
ils sont là.
il est assis.*

But if a noun, or any word representing it, follows in appositive relation to the subject, then *cé* comes in as copula, in the present tense; as,

Creole.

*nous cé mounes,
zôtes cé anglés,*

English.

*we are human beings,
you are English people,*

French.

*nous sommes humains.
vous êtes anglais.*

When the verb is in a compounded tense, the adverb does not, as generally in French, come between the auxilliary and principal verbs, but after the latter; as,

Cr. *Gens nous té ouèr en-pile fois*, our people had *often* seen, Fr. *nos gens avaient souvent vu*; *nous sé va connaîte zôtes bien*, we would have known you *well*; Fr. *nous vous aurions bien connus*.

When the verb has two regimens, a direct and an indirect, the latter must in Creole come first; as,

Cr. *Se-sé 'i baïe mounonque nous baggaïe la*, his sister gave our uncle the thing, Fr. *sa soeur a donné l' object à notre oncle*.

The French dative construction agrees with the Creole only in particular cases; as when the indirect regimen is a personal pronoun, etc.

Negative Sentences.

Are formed by means of *pas*, which is supplemented by *jamain*, or by *pièce* according to circumstances, if there is no verb expressed. The place of *pas* is always after the subject or its accessories; but when there is a verb, it comes immediately before this last, whether simple or compounded; as,

Cr. *Moèn pas malice*, I am *not* cunning, Fr. *je ne suis pas rusé*.

Cr. *Joupa la qui nans place la pas grand*, the hut that is in the place (is) *not* large, Fr. *la cabane qui est dans ce lieu n' (est) pas grande*.

Cr. *Macaque pas ca diê iche li laide*, monkey does *not* say its young is ugly, Fr. *le singe ne dit pas que ses petits sont laids*.

To strengthen a negative, *jamain* is often used with *pas*; as,

Cr. *Gens bon-temps pas jamain connaîte lhér temps yeaux bon*, people (seeing) good times *never* know when their times are good, Fr. *les heureux ne savent jamais lorsqu'ils le sont*.

In compounded tenses, *jamain* generally comes between the auxilliary and principal verbs; but it may sometimes precede the former; as,

Cr. *Bombance pas ca jamain gañèn mēci*, or *pas jamain ca gañèn mēci* extravagance never buys thanks. Fr. *la prodigalité n'achète jamais de remerciements*.

Pièce, coming in a sentence after *pas*, forms an absolute and total denial; as,

Cr. *Ous pas piéter li pièce*, you did *not* follow him up *at all*, Fr. *vous ne l'avez pas épié du tout*.

This word, when thus used adverbially, must always follow the principal verb, the accusative or its accessories.

Interrogative Sentences.

We have, at page 61, explained that a question is asked in Creole either by the tone of the voice or by means of *êce* placed before the subject. With respect to sentences that have a present substantive import, no change of construction is required; except when the question is asked by means of *qui mouné*, *qui ça*, *ça*, etc., in which case *yé** (*am*, *is*, *are*) must come after the subject or its accessories; as, *qui mouné ous yé?* *who are you*, *qui êtes vous?*

Cr. *Qui ça baggaïe la qui la-sous tabe la yé?* *what is that thing which is on the table?* Fr. *quel est l'objet qui est sur la table?*

SYNTAX OF THE ARTICLES.

The Indefinite Article.

The Indefinite Article, *yon*, is used in Creole, to denote a single indeterminate object; as, *yon nômmé ea môr*, *a man dies*,. (Fr. *un homme meurt*.)

* From *yest* the Creole pronunciation of *est* is. See note on *yeaux*, page 12, and that on *cé*, page 69.

It is used in Creole, but not in French, before words, denoting, the nationality, rank, or calling of persons; as,

Cr. *Papa moèn pas yon fouancés*, my father is not a Frenchman, Fr. *mon père n'est pas Français*.

Cr. *Missier la cé yon gouvènèr*, that gentleman is a governor, Fr. *ce monsieur est gouverneur*.

Cr. *Fouèr li cé yon sollicitèr*, his brother is a solicitor, Fr. *son frère est procureur*.

It is also employed, contrary to French usage, before a noun placed in an appositive relation to another; as, *Jean ca moder doègt*; *yon baggaie moèn té save té poû river*, John is biting (his) finger (i.e. repenting bitterly): a thing I had known would come to pass, Fr. *Jean se mord le doigt* (i.e. *se repent amèrement*): *chose que j' avais su devoir se faire*.

The Indefinite Article is also used after *ça* before nouns occurring in exclamations; as, *çâ yon zaffair!* what a business! Fr. *quel affaire!*

The Definite Article.

The Creole Definite Article, *la*, is appended to common nouns of both numbers and genders, when used in a specific sense; as,

Cr. *Caïe la ous montrer madame la*, the house you showed to the woman, Fr. *la maison que vous avez montrée à la femme*.

But it is not used, as in French, with a noun governing the possessive;* e.g.:—

Cr. *Caïe papa moèn*, the house of my father, Fr. *la maison de mon père*.

Besides being employed as above, *la* comes at the end of every sentence in which there is a relative pronoun expressed or understood; as,

Cr. *Papélon la ça zôtes gañèn la*, the sugar-loaf which you bought, Fr. *le papélon que vous avez acheté*.

Cr. *Simaïe la yeaux fair épïs zéfféts moèn la*, the dispersion they made of my things, Fr. *la dispersion qu'ils ont faite de mes effets*.

* In fact in every case where the faintest genitive notion is involved; e.g., *poûète Arime*, the Arima curate, *estimar fouancés*, the French steamer, *gouvènèr Labâbade*, the Governor of Barbados.

The Definite Article is omitted in Creole after the preposition *nans*, in, when mentioning places familiar to both speaker and hearer, to either, or to the subject of discourse; as, *nous pas sa jouer nans savane jôrdhî*, we cannot play in *the* savannah to-day, Fr. *nous ne pouvons jouer aujourd'hui dans la savane*.

Cr. *Sé-sé moèn aller nans pît*, my sister is gone to *the* well, Fr. *ma soeur est allée au puit*.

Cr. *Lhêr nous aller lacaie li, 'i té assise nans lacoû*, when we went to his house, he was sitting in *the* yard, Fr. *lorsquous étions chez lui il était assis dans la cour*.

Use of the French Definite Articles.

The French Definite Article construction may be preserved in speaking of *weight, measure, and time*; as,

Cr. *Sique ca vende à cinque goûdes li baril*, or, *sique ca vende cinq goûdes poû yon baril*, sugar is selling at five dollars *a* barrel, Fr. *le sucre se vend à cinq gourdes le baril*.

Cr. *Toèle con ça-là doé yon goûde la yâde*, cloth like this must (be) one dollar *a* yard, Fr. *du drap comme ceci doit être à une gourde le mètre*.

Cr. *Li onî ca chanter toute la joûnèn*, he only sings *the* whole day, Fr. *il ne fait que chanter toute la journée*.

In French, to denote a portion of any sensible object or abstract quality, the partitive article (*du, de l'*, sing. mas.; *de, la, de l'*, sing. fem., and *des*, plural for both genders) is placed directly before substantives; as,

- (a) *Il mangeait du beurre sans pain.*
He was eating butter without bread.
- (b) *On a versé de l'encre sur mon habit.*
They have spilt ink on my coat.
- (c) *La femme me donna de la farine.*
The woman gave me (some) flour.

But in Creole the singular form of the partitive is never used, as may be seen in the ensuing translation:—

- (a) *'i té ca manger bêt sans pain.*
- (b) *yeaux jéter lenque la-sous habit moèn.*
- (c) *madame la ba moèn farine fouance.*

The plural partitive is sometimes used; even when in French it is replaced by the simple preposition, *de*; e.g.,

Cr. *Tinî des mounes qui touô' bêtes*, there are persons who are too silly, Fr. *il y a des gens que sont tres simples*.

Cr. *Lábbé la baîte des belles lives*, the priest gave (some) beautiful books, Fr. *le prêtre donna de beaux livres*.

SYNTAX OF NOUNS.

The accidents and constructions of Nouns have already been so fully discussed and illustrated above, that little remains for us here but to remark on a few points omitted, or but slightly alluded to, in our previous strictures on this class of words.

Compounded Nouns

It has already been seen that the Creole Possessive Case is expressed by placing the noun or pronoun denoting the owner immediately after that denoting the possession; without any other sign of the relation existing between the words so arranged. It has also been seen that the Creole construction is the French construction with case-sign *de* omitted.

This suppression of *de* is almost universal in the dialect; and gives rise to the following usages with regard to those noun-relations that are indicated in French by that preposition. A noun denoting the *material* or *species* of another, comes immediately after it, a genitive relation being implied in cases of this sort;

Creole.

yon cotiche bois
lamoëlle bœf

English.

a sandal of wood
ox marrow

French.

une sandale de bois
de la moëlle de boeuf

Sometimes though in French another relation between two nouns is indicated by *à*, the Creole formula is the same; as,

Cr. *nômme gouos ziex la*, the man *with* the large eyes, Fr. *l'homme aux gros yeaux*.

This occasions ambiguities which are not possible in English or French, owing to the difference of construction employed to express the different relations above referred to; thus,

Creole.	English.	French.
<i>yon sac caco</i> ,	often means	a bag of cacao
	though usually,	a cacao-bag
		<i>un sac de cacao</i>
		<i>un sac à cacao</i>

To prevent mistakes, when expressions like *sac caco*, *boète capsules*, *pañén pain*, etc., have any but their ordinary meaning, it is usual to employ some such circumlocution as, *sac poû metter caco*, *boète qui té tnî capsules*, *pañén yeaux ca mette pain*, etc.

Sometimes again, the words connected by *de* or *à* are all taken together as a simple appellative,—and generally limited from a general to a particular application; as, *louile-a-bouîler* (Fr. *de l'huile à brûler*, i.e., oil to burn), lamp-oil. From the elements of this compound, it is clear that *all* oil for burning may be thus indicated; but in Creole (at least the Trinidad Creole), it is used exclusively for *fish-oil*, and one would be thought ridiculous were he to describe pitch-oil, cocoa-nut-oil, or any other used for for burning, as *louile-a-bouîler*. We must, however, own that in English the same thing is observable; for few persons (we allude to those born and bred here), ever think of any but fish-oil when *lamp-oil* is mentioned, or ever use the term except with that specific meaning.

The Creole abounds in compounded nouns, many of which it is not easy for strangers to understand; e.g.,

Creole.

English.

<i>yon passe-pâ-tèr,</i>	"a pass by land," i.e., one who has come from out the Bocas.
<i>poussèr-difé,</i>	"shover of fire," a stirrer up of strife.
<i>vent-mènèn,</i>	"wind brought," same as <i>passe-pâ-tèr</i> .
<i>vienti-vati,*</i>	(Fr. <i>viens-tu, va-tu</i> .) a gadder about.
<i>pied-cochon,</i>	"hog's foot," an illusory promise.
<i>causer-ououge,</i>	"red-talk," indelicate conversation.

To express "crowd," or "multitude," the Creoles employ *bâne*, (Fr. *bande*) band, or *rafale*, before the nouns denoting the objects; as, *yon bâne mounes té là*, a crowd of persons were there, Fr. *une foule de personnes y étaient*;—*li baie yon rafale cappars*, he gave a great quantity of coppers, Fr. *il a donné une quantité de sous*.

SYNTAX OF ADJECTIVES.

From what we have endeavoured to explain with regard to the Adjectives in Creole, it follows that there can be no regularity of concord between them and the nouns they qualify. The following sentences, containing as they do the current and the fortuitous forms of certain adjectives, will illustrate our doctrine: that when nouns denoting animals or inanimate objects have been adopted into Creole by themselves, adjectives qualifying them will have the form current in the dialect; but if they have been adopted in such close combination with the adjectives as to convey a single idea, the adjectives will have the form required by French usage † :—

Creole.

English.

Ouôbe li té faite épïs yon toèle gris,
qui té ca bien semble toèle-grise.

Her gown was made with (of) a
gray cloth which very much re-
sembled holland.

Ece dleau-blanche cé yon dleau blanc?

Is a white liquid?

* Sometimes a verb. See List of Idioms for more of these compounds.

† Part Second, page 28.

Creole.

Jôrdhi cé la-pleine-line, et laline plein dleau.

Moune ca crier in-pé boéssons dleaux forts, main yeaux pas faibes passé dleau-forte.

Medicine-douce pa médecine qui doux, toujouûs.

English.

To-day it is *full* moon and the moon (is) *full* of water.

They call spirits "strong waters;" but they are less strong than *aqua-fortis*.

A black draught is not by any means a *sweet* medicine.

From the above examples it follows also that nouns denoting animals and inanimate objects have no grammatical gender.

Position of Adjectives.

The place of the Adjectives in Creole, as in French, is usually *after* the Noun; e.g.,

Creole.

yon nômmé gangan et-pîs yon femme ziéx-coqui.

English.

a *showy* man and a *cock-eyed* woman.

There are certain adjectives which, when used singly, precede their nouns in French. Of these we shall notice a few, which, in Creole present some difference either as regards their usual position, or otherwise.

Cher, dear, is placed oftener *before* than after nouns denoting persons, and oftener *after* than before those denoting things; as,

Creole.

"Chèr maman moèn, pas lapeine plérer, chèr zamie nous 'ja maron nous."

Voèlà yon toèle chèr: quâte escallins poû yon yâde!

English.

My *dear* mother, its of no use crying, our *dear* friend has already deserted us.

Here is a *dear* cloth: forty cents for one yard!

Doux, sweet, never precedes its substantive, at least not as far

as we have ever heard; as, *domplines doux li ca vende poû bonbons*, sweet dumplings which she sells for cakes.

Riche, rich, always follows its noun; e.g., *yon moune riche*, a rich person.

Trisse (Fr. *triste*) sad, more often follows than precedes the noun, especially when a person is spoken of; as, *moèn ouèr tois tits gâçons trisses ôti moèn té aller la*, I saw three melancholy boys where I went.

According to the French Grammar, *un grand homme* means a great man, and *un homme grand*, a tall man. In Creole only the former phrase is used, and it invariably means a full grown or full aged man; e.g., *yon grand nômmé can ça pas té doé jouer épîs ces jênnesses la*, a mature man like that should not have played with those youths. To indicate a "great" man, the phrase "*grand tête*" is commonly employed; as, *ous té sa ouèr li té yon grand tête*, you could see he was a great personage.

Government of the Adjectives.

Adjectives expressing *plenty*, or *scarcity*, *want*, *absence*, and others of similar import, require, in French, the preposition *de* before their regimen.

In Creole, they either take no preposition at all, or, what is more generally the case, any other than *di*, as may be seen by the ensuing illustrations:—

French.	English.	Creole.
<i>il était plein de bonté beaucoup de gens</i>	he was full of kindness many persons	<i>'i té plein bonté yon pile mounes</i>

Capable de le faire in French, "is capable of doing it;" but in Creole, *capâbe fair li*, the literal translation, does not mean exactly the same thing.

Capâbe, seldom used in a laudatory sense, always involves a reference to the character of its noun, while *sa* is the word em-

ployed in all cases to express ability, without any implication of censure. If we wish to say of a person with dishonest habits, that he is likely to tell an untruth, etc. we must in Creole use *capâbe*; e.g., *li cé yon bougue qui capâbe mentî*, he is a fellow who (is) capable of lying; i.e., he is just the kind of person to do so. If we spoke simply of his ability to run a mile, *capâbe* would give place to *sa*:—*i sa cououî yon mile*; but should we mean that he would run that distance for the purpose of stealing, *capâbe* must be used:—*i capâbe cauouî yon mil poû fair yon vôle*; he is capable of running a mile to commit a theft. Perhaps a more striking illustration may be found in the proper Creole translation of the English phrase: "he is quite *capable* of protecting himself," Fr. *il est très-capable de se protéger*. Here, no censure being intended, *capâbe* is not admissible: we must translate: *li sa pouend soèn corps-li bien*. Negatively, however, *capâbe* is only a stronger expression of ability than *sa*; e.g., *moèn pas sa bouanèn jambe moèn*, is the same as, *moèn pas capâbe bouanèn jambe moèn*, the former being "I cannot move my leg," while the latter may be understood as, "I am *wholly* incapable of moving my leg." The fluctuations of meaning observable in *capâbe* is common to most of the following adjectives, which reject or take the prepositions we have placed after them, according as they are placed before nouns or before verbs:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>chargé de</i>	laden with	<i>châgé èvec, épîs</i>
<i>désolé de</i>	disconsolate for	<i>désolé poû</i>
<i>las de</i>	weary of, with	<i>lasse èvec, épîs</i>
<i>préparé de</i>	prepared for, to	<i>poueparé, poû</i>
<i>prête à</i>	ready to	<i>pouète poû</i>
<i>rassasié de</i>	satiated with	<i>rassasié épîs, èvec</i>
<i>tourmenté de</i>	tormented with	<i>toûmenté épîs, èvec</i>

In Creole, such adjectives as *obligé*, *lasse*, *rassasié*, *honte*, etc., may in general, take no preposition before verbs and infinitives used as nouns; e.g.:—

<i>English.</i>	<i>Creole.</i>	<i>French.</i>
You ought to be ashamed of speaking so.	Ous doé honte pâler con ça.	Vous devez avoir honte de parler ainsi.
The ox is never weary of carrying his horns.	Bêf pas ca jamais lasse poter cônes li.	Le boeuf n'est jamais las de porter ses cornes.
I am sick of eating.	Moèn rassasié épis man-ger.	Je suis rassasié de manger.

It frequently happens, however, that, in order to be understood, the French must be translated into Creole by synonymous terms. An ancient inhabitant of some country district, who has had but few opportunities of hearing, and less of learning, French, (or even what we may call the *high patois*,) would find it difficult to comprehend our meaning, if we told him, *nômme la digne di louange*, the man is worthy of praise. Doubtless, the two first words of our statement would be very plain; but all the rest might have been so much Greek, for all he should understand about it. But if we come down to his vernacular, and try, *nômme la mériter yeaux vanter li*, the man deserves (that) they (should) praise him, or, *nômme la mériter baîe bon nom*, the man deserves to be given good name, it would be all clearness, all light, to our rustic friend.

The examples we have given above of the prepositions required by adjectives might be multiplied greatly; but we believe they suffice to show the points of difference, in this respect, between the dialect and the parent speech.

Comparatives.

To express *than* before infinitives, the French employ *que de*, but the Creoles *passé poû* and sometimes *passé* alone; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Li dîe simié zôtes té battle li passé poû té bà 'i yon tape conça.</i>	He said it is better you had beaten him <i>than</i> to have played him such a trick.	<i>Il dit que ce serait mieux que vous l'auriez battu que de l'avoir joué un pareil tour.</i>
<i>Meîr li môr passé dri-vaîer topâtout.</i>	It is better for him to die <i>than</i> to keep wandering about.	<i>Mieux pour lui serait de mourir que de vagabonder</i>

Before any tense of the Indicative, the French express *than* by *que ne*, when the sentence is not interrogative: in Creole *passé* is the word employed in this case also. *Pouá*, being an infinitive sign, is not admissible:—

Creole.	English.	French.
<i>Ous plis mêle passé moèn té ca coer.</i>	You are more astute than I thought.	<i>Vous êtes plus fin que je ne pensais.</i>
<i>I plis bon passé ous ca dîe.</i>	He is better than you are saying.	<i>Il est meilleur que vous ne dites.</i>

Before numerals the Creoles generally omit *plis*, using *passé* alone in comparisons: the French *plus* requires *de* immediately before the numeral; as,

Creole.	English.	French.
<i>Tinî passé tois caïes lôte-bôd cela-moèn.</i>	There are more than three houses beyond mine.	<i>Il y a plus de trois maisons au-delà de la mienne.</i>
<i>Limètter passé yon douzaine mounes endidans.</i>	He has put in (cheated) more than a dozen persons	<i>Il a trompé plus d'une douzaine de gens.</i>

SYNTAX OF PRONOUNS.

Personals.

The place of the Personal Pronouns in the nominative case, is invariably before the verb, whatever may be the nature of the proposition; as,

Creole.	English.
<i>"Moèn coucher nans séreïn, Dos moèn tout mouïé; Zôtes bâ moèn laclé la P'op m'aller changer."</i>	<i>I lay in the dew, My back is all wet: Do you give me the key That I may go and dress.</i>

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Oti nous yé? ça zôtes ca boèr?</i>	Where are we? what dring ye?	<i>Où sommes-nous? que buvez-vous?</i>

In exclamatory phrases, the French often place the nominative pronouns *after* the verb, as is done in interrogatories; but the Creole, inflexible and prosaic, allows no such latitude. Impassioned utterances must therefore conform to immutable usage, which requires the verb to always follow its nominative; for example:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>"Soldats!" s'écria-t-il, "qui m'aime me suive!"</i>	<i>"Soldiers!" exclaimed he, "let him that loves me follow me!"</i>	<i>Li hêler, "Soldats!" "ça qui aimèn moèn souïve moèn!"</i>
<i>Que viens-je d'entendre!</i>	<i>What have I just heard!</i>	<i>Qui ça moèn sôtî tende la!</i>

"When there are two or more pronouns in the nominative case, a resuming pronoun, such as *nous*, *vous*, *ils*, is generally used in French as the subject of the following verb; as,

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>Vous et moi, nous partons.</i>	You and I will depart.	<i>Ous et pîs moèn câer pâti.</i>
<i>Vous et nous, nous payons.</i>	You and we will pay.*	<i>Zôtes épîs nous va payer.</i>

As may be seen in the foregoing illustrations, the Creole coincides with the English in having no resuming pronoun.

In imitation of French colloquial custom, the Personals are often repeated at the end of clauses or sentences, to give prominence to the individual they represent. This use of the pronouns is equivalent to the English "for my part," "as to you," etc.; thus—

* Delille's French Grammar, page 265.

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>Vous dites que vous êtes fatigués de jouer; je ne le suis pas, moi.</i>	You have said you are weary playing; I for my part am not yet weary.	<i>Zôtes dié zôtes lasse jouer; moèn pòncôr lasse, moèn.</i>
<i>Il a de l'argent, lui.</i>	As to him, he has money.	<i>Li tinî lagent, li.</i>

Before *pas* and *aller*, the first personal pronoun, *moèn* is usually abbreviated:—

<i>Creole.</i>	<i>English.</i>
<i>Yeux ca dié m'pas* vlé travaîe; et lhêr m'aller travaîe yeux pas ca vlé payer.</i>	They say I do not want to work; and when I go to work, they do not wish to pay.

The position of the Personal pronouns with regard to each other, when there are two or more governed by the same verb, is a very perplexing matter in French. But the Creole arrangement of these words is the same as with regard to nouns: datives immediately following the verb and accusatives after. Of course if the sentence has not a dative, the accusative is next to the verb:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Moen machicoter li†</i>	I chew it.	<i>Je l'ai mâché.</i>
<i>Ous pas murer nous.</i>	You did not bind us.	<i>Vous nous avez pas amar-rés.</i>
<i>Iouèr li.</i>	He saw it.	<i>Il le vit.</i>
<i>Moèn pàncôr dié 'i li.</i>	I have not yet told it to him	<i>Je ne le lui ai pas encore dit</i>
<i>Bâ 'i li.</i>	Give it to her.	<i>Donnez-le lui.</i>

* Pronounced: *Yo deem-pah-vlay trah-vigh*, etc.

† Bearing in mind the relation in which the first concoctors of the Creole stood towards those who supplied them with the vocabulary and general framework of their dialect, we should perceive that the difference of arrangement existing between the French and Creole pronominal accusative, though striking at first-sight, is nevertheless, as respects the Creole, a servile following of,

In reply to questions, the French use *le*, etc., in agreement with the word to which the question refers; but in Creole the answer is either a simple *oui* (yes), or *non* (no), or the word together with the noun and verb are repeated; e.g.:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>Est-ce là votre frère?</i>	Is that your brother?	<i>Cé fouèr ous ça?</i>
<i>Non, ce ne l'est pas.</i>	No, it is not.	<i>Non; or non, cé pas fouer moèn.</i>
<i>Sont-ce là vos plumes?</i>	Are those your pens?	<i>Ece cé plimes ous ça?</i>
<i>Oui, ce les sont,</i>	Yes, they are.	<i>Oui; cé plimes moèn.</i>

The French pronoun *y* is sometimes represented in Creole by *la-sous ça*, on that, *la-sous li*, on it after *penser*, *combiner*, and other verbs signifying to think or reflect; as,

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Ous c'aller combiner</i> <i>la-sous ça</i>	You will reflect on it	<i>Vous y penserez</i>

En, denoting a part, and used relatively in French, is not found in Creole, except as an insignificant syllable of the hortatory words, *tempouïe* (i.e. *t'-en-prie*), and *soyé-ous-en-sî* (*soyez-vous en sur*).^{*} The partitive sense of *en* is sometimes represented by *la-dans*, in it; e.g.:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>Je n'en ai reçu que trois.</i>	I have not received but three (of them.)	<i>Moèn pas trouver passé tois là-dans.</i>

rather than a departure from French usage. Between two classes of men so different in nationality, race, position, no *conversation* strictly such was possible. From the ruling class the subject people received only *commands*—and having a language to frame for themselves, they fashioned it according to the model most most frequently presented to them. “*Prenez-le*,” “*coupez-le*,” “*arrangez-le*,” exemplify the kind of construction likeliest to strike the hearing of the Negroes: and it is no wonder that, with no teacher to guide and explain, they should believe this construction to be universal, while, in fact, it was only common. These considerations will, we think, assist towards determining the actual derivation of the verbs cited at page 48 as originations from the Imperative, or, with slighter probability, from the second person plural Indicative.

^{*} Of *ensouhaite* also.

Where *en* is used personally, in the sense of "from him," "of him," and so forth, the Creole generally employ *nans lamain li*, *compte li*, in "his hand," "about him," etc.; e.g.:—

French.	English.	Creole.
<i>J'en ai reçu des bienfaits.</i>	I have received benefits from him.	<i>Moèn ricivoèr bienfets nans lamain li.</i>
<i>Nous en parlerons.</i>	We shall speak of <i>him</i> (or it.)	<i>Nous caller pâler compte li.</i>

Possessive Pronouns.

In French the Possessive Pronouns are replaced by the Definite Article, when the sense of the phrase clearly indicates the possessor; but in Creole no such substitution occurs: either the possessive must be used, or some other construction resorted to; as,

French.	English.	Creole.
<i>J'ai froid aux mains.</i>	My hands are cold.	<i>Lamains moèn foêtes.</i>
<i>Vous avez mal à la tête.</i>	Your head aches.	<i>Tête ous ca fair ous mal.</i>
<i>Il a le corps trop gros et la tête trop petite.</i>	His body is too large and his head too small.	<i>Corps li touop gouos, et-pïs tête li touop pitit.</i>
<i>Tu lui dois la vie.</i>	You owe your life to him.	<i>Oûs ca doé li lavie ous.</i>
<i>Nous vîmes les mains liées derrière le dos.</i>	We all came with our hands tied behind our backs.	<i>Nous toutes vini èvec lamain nous marées dèièr dos nous.</i>

To express "one of," as in the phrase, "one of my friends," the Creole expression is identical with the Spanish, and differs from the English and French in both of which the preposition is used:—

French & English.	Creole & Spanish.
<i>un de mes frères</i> one of my brothers	<i>yon fouèr moèn</i> <i>un hermano mio</i>

Relative Pronouns.

For the rules that regulate the employment of the relative, *qui*, *ça*, etc., see Second Part, page 39.

Celui-ci, this one, the latter, and *celui-là*, that one, the former, are represented in Creole by *ça-là*. this one, and *lôte-là* the other one; but chiefly with reference to visible objects. The use of them in the following literal translation would be puzzling to a mere Creole:—

French.	English.	Creole.
“ <i>L’opulence et le repos sont à une si grande distance l’un de l’autre que plus on approche de celle-là, plus on s’éloigne de celui-ci.</i> ”	Opulence and tranquillity are at so great a distance from each other, that the more we approach <i>the former</i> , the more we remove from <i>the latter</i> .”*	<i>Richesse et-pîs lavie-doux si loèn yône-à-lôte, plis nous ca vini poués lôte-là, cé plis nous câller loèn ça-là.</i>

Instead of using *lôte-la* and *ça-là* in a statement like the above, a Creole would repeat the substantives;—*plis nous ca vini poués richesse, cé plis nous ca aller loèn lavie-doux*:—or he might use *yone di yœux* and *lôte-là*; which would destroy the definiteness of the statement, although without changing its meaning; for wealth and tranquillity being removed from each other, it follows that approaching either is receding from the other:—*plis moune aller poués yône di yœaux, cé plis li ca quitter lôte-là dèièr*, the more one approaches *one of them*, the more he leaves *the other* behind.

Ce, this or that, the French demonstrative, is used before *être*, to be, in the sense of *it*, *they*, etc., according to the number and person of the verb; e.g.: *c’est moi*—*it* is I; *ce sont mes gens*—*they* are my people; but in Creole the expressions *c’est*, *it* is, and *c’était*, *it* was, are considered as single words. They retain their demonstrative mean only in part, and, especially *cé*, discharge the functions of the substantive verb in attributive clauses; e.g.:—

Creole.	English.	French.
<i>Moèn cé* yon bon mouné.</i>	<i>I am a good person.</i>	<i>Je suis une bonne personne.</i>
<i>Ous cé papa nous</i>	<i>You are our father.</i>	<i>Vous êtes notre père.</i>
<i>Li cé gouous pague</i>	<i>He is a great personage.</i>	<i>Il est un grand homme.</i>

Plural.

<i>Nous cété* louois.</i>	<i>We were kings.</i>	<i>Nous étions des rois.</i>
<i>Zôtes cété pions.†</i>	<i>You were day-laborers.</i>	<i>Vous étiez des laboureurs.</i>
<i>Yeaux cété bons mounes.</i>	<i>They were decent folks</i>	<i>Ils étaient des gens dé- cents.</i>

After the verb *ouèr*, the Creole demonstrative *çala* (as well as *là*) is added to *moèn* and *ous*, to direct particular attention to the speaker or the person addressed. *Li*, *nous*, *zôtes*, and *yeaux* usually take *là* alone, for the same purpose; e.g.:—

Creole.	English.	French.
<i>Ous té ouèr moèn-çala la- cäïe ous?</i>	<i>Did you see me at your house?</i>	<i>M'avez-vous vu, moi, chez vous</i>
<i>Ous ouèr li-là, 'i bon coté baton li, va.**</i>	<i>You see him there? he is good at his stick (I can tell you.)</i>	<i>Le voyez-vous? il est maître de son baton.</i>
<i>Ous-çalà bâ moèn zétren- ne !</i>	<i>You, make me a Christ- mas present!</i>	<i>Vous, me donner des étrennes!</i>

When used as in the last example, *ous-ça-là* and *moèn-çalà*, express incredulity, indignation, or contempt, on the part of the speaker.

* Not to speak of securing uniformity, (as in the case of *té*, *seré*, etc.,) the abandonment of the inflected forms *c'est* and *c'était* would be desirable if it were only for our being accustomed to see them exclusively in the third person singular.

† Sp. *peon*.

** Such interjections as *va*, *toujôus*, *ouï*, and others cannot be translated, though they produce distinct impressions on the hearer's mind.

Indefinite Pronouns.

Like *on* in French, *moune* and *yeaux* are employed by Creoles to indicate in a vague and general way, *many*, *some*, and *all* persons; e.g.:—

Creole.	English.	French.
Moune ca diê Lacotefême loèn: ça pas voué, tou-jouûs.	People say that the Spanish Main is far: that is by no means true.	On dit que La Côte-ferme est loin: ce n'est pas vrai du tout.
Yeaux ca attérir stimar la poû ranger li.	They are stranding the steamer in order to repair her.	On fait atterrir le bateau-à-vapeur pour le réparer.

After *toute-moune*, every body, *chaquin*, each one, and other distributive pronouns, the Creoles use *yeaux*, they, them, their, instead of the singular *li*; e.g.:—

Creole.	English.	French.
Toute moune ca châcher poû nâme yeaux.	Every glow worm sheds light for <i>their</i> (its) soul	Chaque bête-à-feu éclaire pour son âme.
Toute moune ca ch cher bièn poû corps-yeaux.	Every body seeks good for <i>themselves</i> (himself.)	Chaqu'un cherche du bien pour soi-même.

For *quiconque*, whoever, *quelconque*, whatever, the Creole equivalent is *quicon* which is used adjectively; e.g.: — *quicon moune ous diê ça pas c'aller coèr*, whoever you tell that to will not believe; *quicon baggaïe ous vlé*, whatever (thing) you desire.

 SYNTAX OF VERBS.
Verbs With Two Regimens

We have already seen that when in Creole a verb has two cases, a dative and an accusative, after it, the latter must invariably come *first*.

No sign of the dative is used in Creole after the following verbs, which take in French the preposition *à* before substantives in that case:—*appouende*, to teach; *baïe*, to give; *confier*, to entrust; *dîe*, to tell; *doé*, to owe; *écrie*, to write; *moutrer*, to show; *pomette*, to promise; *pouéter*, to lend; *rimette*, *ritoânèn*, to give back; *sêmenter*, to swear; etc.:—

Examples.

Creole.	English.	French.
<i>Moén pas sa écrie papa ous ça.</i>	I cannot write that to your father.	<i>Je ne puis écrire cela à votre frère.</i>
<i>Madame la rimette iche li baggaïe la.</i>	The lady returned the object to her child.	<i>La dame remit l'objet à son enfant.</i>
<i>Si ous pouéter Jean ça-volant la, li c'aler baïe tit sé-s ous cinq-sous.</i>	If you lend the kite to Jean, he will give a half-bit to your little sister.	<i>Si vous prêtez le cerf-volant à Jean, il donnera cinq sous à votre petite soeur.</i>

Government of Verbs.

There are verbs which in French require the preposition *à* or *de* before an infinitive.

In Creole, the following take no preposition, though in French they require *à*:—*accoutimèn*, to accustom; *aimèn*, to like; *ap-pouende*, to teach; *châcher*, to seek; *habitouer*, to accustom; *pessister*, to persist; *pouéférer*, to prefer; *rider*, to help; *rinoncer*, to renounce; *simier*, to prefer; *vaûmier*, to prefer; etc.

Examples.

Creole.	English.	French.
<i>Moén accoutimèn corps-moèn léver nans som-meï d'ouvan-jou.</i>	I have accustomed myself to wake at dawn.	<i>Je me suis accoutumé à me reveiller au point du jour.</i>
<i>Zôtes pas aimèn rider gens zôtes fair pièce travaï.</i>	You do not like to help one to do any work at all.	<i>Vous n'aimez pas à aider (à) vos gens à faire nul travail.</i>
<i>Nous pas ca rinoncer danser bellairs.</i>	We would not renounce dancing bellairs.	<i>Nous ne renoncerions pas à danser des bellairs.</i>

The following, with *à* in French, usually take *poû* in Creole before infinitives:—*balancer*, to hesitate; *consentî*, to consent; *encourager*, to encourage; *engager*, to engage; *offèr*, to offer; *sévî*, to serve; *travaîe*, to work; etc.

Examples.

Creole.	English.	French.
<i>Yon nômmè qui tinî les-pouit pas ca balancer pouû fair douvoir li.</i>	A sensible man does not hesitate to do his duty.	<i>Un homme sensé ne balance pas à faire son devoir.</i>
<i>Moèn consentî pouû aller ba ous.</i>	I consented to go for you.	<i>Je consens à aller pour vous.</i>
<i>I té engager po\$ travaîe yon mois tout-sêl.</i>	He had engaged to work for only one month.	<i>Il s'était engagé à travailler pour un mois seulement.</i>

The following verbs requiring *de* in French, usually take no preposition before an infinitive:—*cesser*, to cease; *châger*, to commission; *coumencer*, to begin; *conséïer*, to advise; *consentî* (*poû*), to consent; *continouer*, to continue; *craine*, to fear; *défende*, to forbid; *mander*, to ask; *empêcher*, to prevent; *entoupouende*, to undertake; *envie*, to long for; *fôcer*, to force; *honte*, to be ashamed; *ménacer*, to threaten; *mériter*, to deserve; *obliger*, to compel; *ôdonner*, to order; *oblîer*, to forget; *pouèngâde*, to take care; *pèr*, to dread; *pouier*, to pray; *rifiser*, to refuse; *rigrêtter*, to regret; *ristier*, to risk.

Examples.

Creole.	English.	French.
<i>Moèn (ca) craine trapper ça moèn mander pouû.</i>	I fear to obtain what I have asked for.	<i>Je crains d'obtenir ce que j'ai demandé.</i>
<i>I pèr mêtter corps-li nans tête bane la.</i>	He is afraid to place himself at the head of the band.	<i>Il a peur de se mettre à la tête de la bande.</i>

Creole.	English.	French.
<i>Poùqui ous rifiser aller?</i>	Why have you refused to go?	<i>Pourquoi avez-vous refusé d'aller?</i>
<i>Moèn honte pôter ces pô-trets-ça-là.</i>	I am ashamed to carry these pictures.	<i>J'ai honte de porter ces tableaux-ci.</i>
<i>Gens qui ca consëier moune gañèn chouval gouos boudin, pas ca rider moune nourî li.</i>	They who advise one to buy a big-bellied horse, do not help to feed him.	<i>Ceux qui vous conseil- lent d'acheter un cheval à gros ventre, ne vous aident pas à le nourrir.</i>

The following verbs of the same class in French, are usually employed in Creole with the prepositions placed after them: *affliger* poû, afflict for; *blâmer* davoèr, to blame for; *convinî* poû, to agree to; *délibérer* poû, to deliberate to; *disconvinî* poû, to disagree to; *fouémî* poû, to shudder to; *offèr* poû, to offer to; *sêm-
enter* poû, to swear to; *ripouocher* davoèr, to reproach for; *tâder* poû, to delay to; *tenter* poû, to attempt to; *trembler* poû, to tremble to.

Examples.

Creole.	English.	French.
<i>I tenter poû bâ nous yon bôte; main nous té là pouû corps-nous.</i>	He attempted to cheat us, but we were alive to our interests.	<i>Il tenta de nous tromper; mais nous gardions nos intérêts.</i>
<i>Yeaux fouémî poû ouèr coument nômmè la ristier mouter en-laîr mât la.</i>	They shuddered to see how the man ventured to climb to the top of the mast	<i>Ils ont frémi de voir comment l'homme se ris- quait en montant le mât.</i>
<i>Li pas sa tâder poû vinî</i>	He cannot delay in coming	<i>Il ne peut tarder de ve- nir.</i>

The foregoing examples are intended as illustrations only of *general* usage. For the duties required of a living language are so manifold and various, that their complete fulfilment demands

a vocabulary nothing less than infinite. Yet every language, however copious, is but a limited assemblage of words; and these, if restricted each one to a special signification, would be hopelessly inadequate to the vast requirements of human intercourse. Hence the necessity of multiplying constructions and applications of single terms; and hence, also, the impossibility of binding certain words to certain constructions, as may be seen by the changes of prepositions allowable in French and Creole to almost every one of the verbs we have cited above.

USE OF THE MOODS AND TENSES.

Verbs with *ca*.

Indicative Mood Present Tense.

The Present Tense is very often used in Creole, as in other idioms, to describe past occurrences with greater vividness and force. But, as it is the Present Tense of only verbs with *ca* that can be so employed, a very tiresome effect is often produced by a too frequent recurrence of that monosyllable. This a skilful speaker avoids by a judicious mingling of past tenses with the historical present, e.g.:—

Creole.	English.	French.
<i>Con moèn ca sotî nans lapôte la, i ca fair moèn yon coûde baton; lhèr moèn trap-per coup la, etc.</i>	As I come out of the door he deals me a blow with a stick; when I received the stroke, etc.	<i>Comme je sortais par la porte, il me donna un coup de baton; lorsque je reçus le coup, etc.</i>

As in French and English, the Present Tense is often employed for the Future; especially when an action shortly to take place is spoken of; e.g.:—

Creole.	English.	French.
<i>Moèn ca vinî dèmain même.</i>	I come to-morrow.	<i>Je viens demain même.</i>

The Imperfect Tense.

The employment of this tense is the same in Creole as in other languages. It denotes an action going on at the occurrence of another that is past; e.g.:—

Creole.	English.	French.
<i>Nômme la passer la-sous lanse la lhèr ces wara- hons la té ca haler couïal yeaux.</i>	The man passed on the beach when the Wa- rahoons (Indians) were dragging their canoe.	<i>L'homme passa sur l'anse lorsque les wa- rahons tiraient leur courial.</i>

The Imperfect also denotes actions habitually or frequently done; e.g.:—

Creole.	English.	French.
<i>Comment zôtes té ca fair réter sans pomenèn nans nouïte?</i>	How did you manage to dispense with tak- ing walks at night?	<i>Comment faisiez vous pour vous dispenser de vous promener dans la nuit?</i>

Preceded by *si* (if), the Imperfect is used in relation to present time, and implies that the speaker is persuaded to the contrary of his hypothetic statement. The same usage obtains in French; as.

Creole.	English.	French.
<i>Si moèn té vini là, moèn sé ouèr compte za- ffaïre la moèn-même.</i>	If I were in the habit of coming there, I should have looked after the business myself.	<i>Si je venais là, je verrais à ces affaires moi- même.</i>

After *si*, the Imperfect has sometimes the force of a conditional; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Si ous té ca dié ça qui nans lidée ous, mouné sé save ça yeaux doé fair pou ous.</i>	If you would tell what is in your mind, one should know what to do for you.	<i>Si vous disiez ce que vous avez à l'esprit, on aurait su que faire pour vous.</i>

Subjunctive Mood.

In connexion with *si*, we may notice and dispose of that usage of the verb which in the paradigms we have called the Subjunctive Mood.

Its Present Tense is the same as the Past of the Indicative, with *si* or some other conjunction prefixed; e.g.:—

<i>Indicative Past.</i>	<i>Subjunctive Present.</i>
Cr. <i>Moèn manger.</i>	<i>Si moèn manger.</i>
Eng. <i>I ate.</i>	<i>If I eat.</i>
Fr. <i>Je mangeai.</i>	<i>Si j'e mange.</i>

The Past Subjunctive in Creole is the Pluperfect Indicative, with a conjunction prefixed; as,

<i>Indicative Pluperfect.</i>	<i>Subjunctive Mood.</i>
Cr. <i>Moén té manger.</i>	<i>Si moèn té manger.</i>
Eng. <i>I had eaten.</i>	<i>If I ate, or had eaten.</i>
Fr. <i>J'avais mangé.</i>	<i>Si j'avais mangé.</i>

It is evident from the above that what we have called the Subjunctive in Creole has little in common with that mood in French. The latter is an independent form and usage of the verb, totally distinct from the Indicative, while the former, that is to say, the Creole Subjunctive, is a mere variation of the Indicative construction. It would be a waste of time to write a disquisition on so barren a theme.

VERBS WITHOUT CA.

As has been shown,* the verbs conjugated without this auxilliary are few in number, and differ from the other verbs only in the Present and Imperfect Tenses. Their Imperfect, Preterite, Perfect, and Pluperfect are identical.

When constructed with *ca*, they express an habitual action or state of mind contingent on and resulting from another; e.g.:—*Moèn hâi mounes qui méprisants*, I hate disdainful people (as a present existing sentiment):—*moèn ca hâi mounes lhêr yeaux ca fair bétise épis corps li*, It is my custom to hate persons when they make fools of themselves. *Yeaux honte mander nous ça*, they are (at this present moment) ashamed to ask us that; *yeaux ca honte mander poû ça yeaux bisoèn*, They are (habitually) ashamed (whenever they are) to ask for what they require. From which examples it will be seen that the distinction between the conjugations is not a matter of mere fancy, but a fact of some importance.

Sometimes the meaning given to the verbs by the addition of *ca* is inceptive, and denotes the beginning of a mental feeling or condition; as, *moèn ca airèn place la*, I am getting fond of the place; *yeaux ca honte gens yeaux, apouésent*, they are growing ashamed of their people, now.

The Present and Past Perfect Tenses.

The Present Perfect Tense of verbs conjugated with *ca* is simply the Infinitive placed after a nominative case; as *chêper*, to excel greatly, *li chôper nous*, he has greatly excelled us.

The Past Perfect is formed by prefixing *té* to the foregoing tense; as, *li té chôper nous*, he had greatly excelled us.

As the Preterite and Perfect meanings of a verb are not indicated by any difference of construction, it is sometimes found necessary to employ, as a perfect sign, *jà*, an abbreviation of *déjà*, already; e.g., *li ja casser toutes zassiettes la déjà, qui lapeine bougonnèn?* he

has broken all the plates *already*, what is the use of grumbling? We are aware that *jà* does ordinarily mean the same as *déjà*; but in the simultaneous use of them, as in the foregoing sentence, there is something deeper than the seeming tautology.

The Infinitive Mood.

Every infinitive in Creole is used as a substantive. This license has given rise to a variety of singular constructions. Commonest among these is the repetition of the infinitive with a possessive pronoun, as a complement to some other mood of the same verb; e.g.: *dômî dômi ous*, "sleep your sleep," i.e., *go on sleeping*; *moèn coucher coucher moèn*, *lhèr moèn tende battaïe là*, "I lay my lying when I heard the fight; i.e., I remained lying when I heard the fight;— *tempouïe, léssez-nous sôtî sôtî nous*, "Pray, let us go out our going out;" i.e., allow us to carry out our intention of going out. In this way a variety of impressions is conveyed; but the cardinal notion underlying them all, is the continuance or prosecution of an inchoate state or action.

Besides their employment as above illustrated, the infinitives supply the place of participles.

Participles.

Especially in verbs ending in *er*, the Creoles present participial termination is *ant*; as, *mangeant, dansant*, eating, dancing. But generally speaking, the use of this mood is very limited. Verbs ending otherwise than in *er* have generally no participial form; as, *coude*, to sew, *répône*, to answer. This defect it is attempted to remedy in the following ways: the preposition *en* is placed before the verb; e.g., *en coude yon moceau la-sous lôte. ous ca gâter ces toèles la*, by sewing one piece on the other you are spoiling the cloths.

Sometimes *ca* is placed before the Verb; e.g.:—

Creole.

English.

<p><i>Ca diè yon baggaïe, ca ridiè yon baggaïe tous-lé-mouments, ca embéter moèn.</i></p>	<p><i>Saying and repeating a thing every minute, bothers me.</i></p>
---	--

Con (Fr. *comme*), as, placed before *ca*, also gives the verb a participial sense; e.g.:—

Creole.

*Con canôte la ca boucler poène la,
gâdez comment li belle!*

English.

Se how beautiful the boat looks,
as it is *rounding* the point!

The simple infinitive may sometimes have the force of a present participle; e.g.:—

Creole.

*Moén save batte yon mammaïe poû
toute tît bagaïe pas ca fair li bon.*

English.

I know that *beating* a child for
every little fault does not make
him good.

On the whole, it would appear that present participial constructions, pure and simple, are not much favoured in Creole.

Past Participles.

Verbs in *er* may be credited with a past participle whenever it may be found necessary in Creole; thus, '*i té assiré ça* he was *assured* of that—*nous rester bien coupés*, "we remained well *cut*; i.e., we were thoroughly *disappointed*. But, as has been already observed, (p. 63,) these past participles retain but little, if any, verbal energy; having subsided into mere adjectives. Altogether this is a most difficult point, the complete investigation of which requires more time and research than we can devote to it. The following facts, however, may be noticed in connexion therewith.

Few French verbs whose past participles end in sounds different from that of their infinitives, have past participles in Creole. Consequently, if we frame a passive construction having an instrumental case, (governed by *par*,) the infinitive must be employed; e.g., *jilet moèn té coude pâ yon bon tâïer*, my waistcoat was *sewn* by a good tailor. If we use the French *cousu* instead of *coude*, no mere Creole would understand us. But, besides the probability of being misunderstood, if too Frenchified in his *patois*,

an affected speaker incurs the certainty of being ridiculed for his pains. Whosoever condescends to talk Creole, must, for the while, forget his French, and believe (for it is a fact) that he is using a dialect fully capable of expressing all ordinary thoughts, provided the speaker is master of, and understands how to manage, its resources.

Idiomatic Conjugations.

To express the *act of doing*, or *being on the point of doing*, in time past or present, infinitives are, in Creole, constructed as follows:—

Ce' or *cété* is placed before them, and a nominative case with some other mood of the same verb after; as,

Creole.

English.

Cé gâder moèn ca gâder ça.

I am just looking at that.

Cété gâder moèn té ca gâder.

I was in the act of looking.

To denote an intention on the point of being carried out, *aller* is employed; as;

*Cé aller li té ca aller bâ moèn dleau
la.*

*He was just about to give me the
water.*

Cé aller li câller dié ça.

He is on the point of saying so.

To intimate that an action has just been done, *sôtî*, to come out from, is used with the verb, as in the following examples:—

Creole.

English.

French.

*Moèn sôtî contrer épîs yon
moune moèn pas té sou-
ter ouèr.*

*I have just met one
whom I had but lit-
tle desire of seeing.*

*Je viens de rencontrer
quelqu'un que je n'a-
vais pas un grand
désir de voir.*

A repetition of *sôtî*, adds force to the idea of recentness; e.g.:—

*Cé sôtî yeaux sôtî man-
ger: pas bâ yeaux
pièce encor.*

*They have been eating
but this instant:
don't give them a bit
more.*

*Ils viennent de manger:
ne leur donnez rien
de plus.*

Additional Remarks on a Few Verbs.

Fr. <i>Avoir</i> ,	}	To Have; <i>Etre</i> , To Be.
Cr. <i>Tini</i> ,		

The place of *avoir*, as a principal verb, is filled in Creole by *tini* while as an auxilliary it has been displaced, as we have seen, by different parts of *être*.

With regard to *tini*, it is curious to observe how it has supplanted *avoir*, not only in ordinary phraseology, where the primary import of both,—namely, *possession*—suggests and explains the substitution, but also in some of those idioms in which the possessive notion is by no means so prominent. Not less singular is the coincidence of Creole with Spanish, and other Romance dialects, in preferring *tenir* to *avoir* in possessive and other analogous constructions. We subjoin examples, with Spanish equivalents:—

French & English.

J'ai un tres-joli livre
I have a very handsome book.
Il avait de l'argent.
He had money.
Nous avions raison.
We were in the right.
N'ayez pas peur.
Be not afraid.

Creole & Spanish.

Moèn tini yon bien belle live.
Yo tengo un muy hermoso libro.
Li té-tini lâgent.
El tenia dinero.
Nous té-tini réson.
Nosotros teníamos razon.
Pas tini pèr.
No tenga euidado.

The French construction *d'avoir* (as after *blâmer*, *accuser*, etc., where *d'avoir* signifies *for having*, *with having*, etc.) is in Creole a pure conjunction; viz., *davoèr*. This word, like other conjunctions derived from verbs, retains much of its radical import, though, of course, deflected and obscured; as,

Creole.

Papa moèn bîmèn moèn davoèr moèn
pas té vlé fair ça 'i diê moèn.

English.

My father beat me, because I did not
want to do what he told me.

Another part of *avoir* found in Creole, is *aura*, employed as in French to express probability or likelihood; as,

*Creole.**English*

<i>Li aura vini lacaïe lhêr nous té nans lèglise.</i>	He must have come to our house when we were in church.
---	---

The third person singular Indicative Present of *avoir*; viz., *a*, is found in the Creole phrase *napoènt* (i.e., *n'a point*) which means, "there is no," "there was no;" as,

<i>"Celeste Sainte Anne, O! Si napoènt tambouïer, N'a virer."</i>	Celeste of St. Anne's! If there is no drummer, We shall return.
<i>Yeaux châcher couteau, napoènt cou- teau.</i>	We searched for a knife, there was no knife (to be found.)

The infinitive of the French verb *to be* is but rarely used in Creole; no substantive verb being ever expressed in attributive propositions relating to present time.

Etant, the present participle, is a Creole conjunction meaning, *inasmuch as*, *since*, etc.; as,

<i>Camarades zôtes étant té là, pouqui yeaux pas bâie zôtes lamain?</i>	Since your companions were pre- sent, why did they not aid you?
---	--

Est, pronounced in Creole *yest*, serves in particular cases, through all the persons of the Present Indicative of the verb.—See page 78.

Concerning the other parts of *être* commonly used in Creole, see Auxilliarities pp. 50—52.

SYNTAX OF ADVERBS.

Adverbs, as a general rule, come *after* the word they qualify; as,

Creole.

Yeaux ca vini dri.
Moèn sé ja aller belle-drive.
Yon tit gâçon cou à-coté

English.

They come often.
I would have gone long since.
A boy with his neck awry.

When used interrogatively, the Adverb commonly begins the sentence, as in other languages; e.g.:—

<i>Main, jisse ôti zôtes ca mènèn nous?</i>	But, how far are you leading us?
<i>Coument zôtes sé vlé nous mouter</i>	How could you wish as to go up
<i>yon cétain mône con-ça!</i>	a vast mountain like that?

Adverbs of Manner present no peculiarity save in very few exceptional cases. The following are purely native formations:—

<i>Li fair caïe la tout cabà-cabà, con si cé</i>	He built the house quite <i>clumsily</i> ,
<i>pas té lâgent yeaux té ca bâ li pou</i>	as if it was not money they were
<i>travâi li.</i>	giving him for his labour.
<i>Yeaux bâ li coups jisse temps boudins</i>	They gave him blows (beat him)
<i>yeaux pleins; apoués, yeaux assise</i>	till their bellies were filled (they
<i>à-dadà la-sous li.</i>	were satisfied); after that, they
	sat astride on him.
<i>Cheïn la ca mâcher cañan-cañan; pôr</i>	The dog walks <i>painfully slow</i> ; poor
<i>bête, zangañe tomber abord li!</i>	brute, evil days have overtaken
	him!
<i>Pas lapeïne gâder moèn en-bène en</i>	It is useless to watch me thus <i>fur-</i>
<i>bène con-ça; moèn va finî pièce la</i>	<i>tively</i> ; I shall finish the piece for
<i>ba ous au-biGoule.</i>	you in <i>masterly manner</i> .

Comparison of Adverbs.

In Creole Adverbs are usually compared, like Adjectives, by *plis*, more, or *moènse*, less, placed before them; e.g., *plis doucement*, more softly; *moènse long-temps*, a shorter while since.

As in the case of Adjectives also, the most favoured mode of expressing absoluteness of the notion conveyed by the Adverbs, is by iteration; as, *moèn pas vlé ça pièce, pièce*, I do not by any means want that; *li vinî tout bosale, bosale*, he came in the rudest possible manner.

SYNTAX OF PREPOSITIONS.

The Creole Prepositions, as may have been seen, (p. 70.) are, in general, corruptions or compoundings of French prepositions or adverbs. We shall content ourselves with noticing one or two that present features worth noting:—

Ba or *baï*—*poû*, for.

That these two prepositions are not always exchangeable, may be seen in the following examples:—

Creole.

Ous vlè gañèn yon chapeau ba moèn?

Tempouïe gañèn yon chapeau poû moèn.

*Yeaux ca fair bonbon la ba moèn,
pâce cé moèn qui loûer yeaux,
main cé pas poû moèn, pisse cé pas
moèn qui câller manger lí.*

English

Do you wish to buy a hat *for* me?
(i.e., to save me the trouble of
going myself.)

Pray buy me a hat *for* (my use.)

They are making the cake *for* me,
because I hired them; but it is
not *for* me (my use), since it is
not I who am to eat it.

Nans, in.

After such verbs as *sôtî*, *tirer*, etc., this preposition means *from* or *out of* in Creole; as,

Nous pas sotî nans bois.

*Qui mounè câller tirer moèn nans
horrôpe çalà?*

We are not come *from* the woods.

Who will take me *out of* this scrape?

Epîs—*evèc*, with.

We may be wrong, but our impression certainly is that *épîs* is more often used among us than *evèc*. Both of them, besides serving to unite words, often denote the instrument or means; as,

*Lí taller lôte la à-tèr épîs yon coûde
bouïque.*

Moèn natter ça evèc lamains moèn.

He felled the other to the ground by
a blow with a brick.

I plaited that *with* my hands.

La-sous—en-lair, upon.

These are every day used convertibly; e.g.:—

Creole.

English.

*Tit gaçon la la-sous dos yon gouosc
houval, or, Li en-lair dos yon, etc.*

The boy is *on* the back of a big
horse.

But there seems to be some difference between them after all,
as for example in,

La-sous tête moèn.

On my head (on the side, back.)

En-lair tête moèn.

On my head (on the crown, above.)

*Li la-sous pied-bois la, main li pas
enlair li.*

He is *on* the tree, but not *on top*
of it.

SYNTAX OF CONJUNCTIONS.

As a general rule, Conjunctions are but sparingly used in Creole. In the following lines, for example, there is none, and none is needed, as the meaning is perfectly clear. But it would not be easy to translate them correctly into English or French without connectives of some sort:—

*"Femmes tombées, lever
Sept fois nans lavie:
Antoënnette tomber,
Li pas sa lever!"*

*Though women fall and rise
Seven times in their lives,
Yet Antoinette has fallen,
And cannot rise again!*

We proceed to illustrate the use of some conjunctions:—

Ainsi—so, therefore.

*Moèn 'ja diê cé pou ous aller, ainsi
cé pas lapeine douboute là.*

I have already said you are to go:
so it is useless standing there.

Avant—rather than.

*"Avant moèn coèr
M'a sèvi béquès,
M'a piler tèr
Grand-chimin la
En-bas pieds moèn."*

*Rather than think
I'd serve the whites,
I shall tread the earth
Of the broad road
Beneath my feet.*

Mâgré, si—however, if.

Creole

*Ous doé aller, moncher; magré, si
ous vaumter assise là, assise assise
ous.*

English

You ought to go, my friend; *how-*
ever, if you prefer sitting there,
sit on.

Soet, obèn—either, or

*Li pas dié zôtes dex; li dié soet gone
obèn lôte.*

He did not say you two; he said
either one or the other.

Nonc, then.

This word which is, properly speaking, an interjective particle in Creole, represents the French *donc*, by the same change of *d* into *n*, as appears in *nans* for *dans*. It comes at the end of most affirmative phrases; especially those that convey a consequential or resultive import; in fact, just like its original, *done*, and the English *then*; e.g.:—

Li vlé goûmèn?

Eh-bèn quittez-li goûmèn, nonc.

Does he wish to fight?

Well, let him fight, *then*.

Poûtant, yet.

*Yeaux sementer dié diâbe, yeaux té là,
et moèn pas té ouèr yeaux, pòutant.*

They swore by everything sacred,
that they were there, *yet* I did
not see them.

INTERJECTIONS.

As these are not significant words, they are not subject to rules of construction. But the ensuing interjectional particles deserve notice, as they are of constant occurrence in Creole discourse:—*ein hein*, or *oun houn*, yes; *ein ein* or *oun oun*, no; and the expletives, *non*, no, *oui*, yes, which come respectively at the end of negative and affirmative declarations, and impart a certain admonitory emphasis to what is said; as,

*Creole.**Cé pas poP ous vini, non.**Cé poû ous vini, oui.**English.**You must not come (mind you.)**You must come (do you hear?)*

Toujoûs occurs at the end of affirmations in which a strong, and, in general, a hostile opinion is expressed; as,

*Cé yon baggaïe moèn biën hâï, toujoûs.**It is a thing I utterly detest.*

It also intensifies a negative; as,

*Pas moèn li 'a trouver nans lair li,
toujoûs.*

*It would not be me he will find in
his way.*

PART IV.

INTERPRETATION—IDIOMS.

We have now ended the Grammar proper of the Creole *patois*. The composition of its vocabulary as a whole, the accidents of its individual words, and their arrangement into sentences, have all been discussed with more or less minuteness. It is now our purposes to treat, in a few brief paragraphs, of the meaning of words, both individually and in specific constructions. In doing this, we are sensible of exceeding, in some points, the limits of our present undertaking, which is a grammar, and not a dictionary. But, considering the peculiar nature of the subject, and the fact that there is, as yet, no work devoted to the exposition of the *patois*—of this Island at least — we anticipate the ready forgiveness of the reader, and promise that the indulgence granted will not be abused.

In order that some notion may be formed of the divergence of the Creole from the French with regard to the import and use of individual words, we shall give a few specimens of French words with meaning deflected, contracted, or diverted to totally different applications; and of French words with their ordinary Creole equivalents.

I.—French Words in Their Usual Creole Acceptation.

French.

Abîmer, v. to destroy, ruin, etc.
Acajou, mahogany.

Creole.

Bimèn, to beat severely.
Cajou, cedar.

French.

- Achat*, s. a purchase.
Aplanir, v. to make plain, to level.
Aligner, v. to put in or according to a line.
Anéantir, v. to annihilate.
Bagage, s. luggage, baggage.
Balloter, v. to ballot.

Bamboche, s. dwarf.
Bananier, s. a large rose.
Bombe, s. bomb.
Botté, part. booted

Bout, s. end
Brigand, s. brigand, robber.

Brigandage, s. robbery, etc.
Cabane, s. cabin, hut.
Camisole, s. waistcoat, jacket.
Camouflet, s. a. lighted paper held under one's nose, an affront.
Capon, s. a. sharper.
Capote, s. a riding-hood.
Carrefour, s. cross-road.
Case, s. small house, hut.
Casuel, adj. casual, accidental.
Chaudière, s. cauldron.
Chicoter, v. to quarrel about trifles.

Commerce, s. commerce, traffic.
Crier, v. to bawl out.
Crise, s. crisis.
Courage, s. courage, fortitude.
Décapiter, v. to cut off the head.

Creole.

- Achat* id.*—any transaction.
Planî, to swoop down (of birds.)
Aliñer-corps, to put one's-self on a level with.
Anéantî, to worry out, to ill-treat.
Baggaïe, id.—thing, object.
balloter, to sway to and fro, to stagger, to dawdle.
Bamboche, dissipation, revelry.
Bananièr, a plantain-garden.
Bombe, a beaver hat.
Botté id. (rarely)—to be violently in love.
Bout (e) id.—cigar.
Bouigand, a pugnacious blackground, a dissolute fellow.
Bouigandaïe, uproar, dissipation.
Cabane, bed.
Camisole, jacket.
Camouflet, a back-handed slap.

Capon, a coward.
Capôte, a bonnet.
Callefoû, hut, hole, obscure corner.
Caïe, house residence.
Casouel, s. perquisites.
Chôdièr, iron pot, copper.
Chicoter, }
Chipoter, } to pester, to worry.
Commêce id.—mess, confusion.
Crier, to call to name.
Crise, a fit, hysterics.
Courage, endurance, effrontery
Décapiter to slander.

* This contraction coming after a word signifies that it sometimes has in Creole the same import as in French.

*French.**Creole.**Ecraser*, v. to crush in pieces.*Ecraser*, to depreciate, to cast a slur upon.*Fricasser*, v. to fricasse.*Fouicasser*, id.—to fling down violently, to give angrily.*Mal-à-propos*, adv. unseasonably, untoward.*Malapoupos*, causelessly.*Marchand*, e, s, a dealer, shop-keeper.*Mâchâne*, a hawker about of vendibles.*Jappe*, s. prattling.*Jappe*, manner of barking; a bark.*Jurer*, v. to swear, blaspheme.*Jîrer*, to curse, to abuse.*Jurement*, s. an oath, blasphemy.*Jîement*, abuse.*Père*, s. father.*Pèr*, priest.*II.—French Words With Their Ordinary Creole Equivalents.*

Almost all the sentences in this book illustrate the fact that the Creole, like all dialects of synthetic languages, is essentially analytical. A vast number of words common in French not being used in the *patois*, it is often necessary to recur to those which are current and convey the same general notion in both idioms:—

*French. English. Creole.**Aboyer*, to bark—*japper*.*Aiguisé*, sharp—*filé*.*Aimable*, aimable—*mériter aimèn*.*Avare*, avaricious—*safe pou lâgent, chice*.*Bienveillant*, benevolent, *qui tinî bon CHèr*.*Démarche*, gait—*mâche, game mâcher*.*Dessein*, design—*ça yon mounne compter fair*.*Donner*, to give—*bâie*.*Etage*, story—*grîñen*.*Évidemment*, evidently—*claîment*.*S'habiller*, to dress—*changer*.*Hideux*, hideous—*bien laide*.*Impartial*, impartial—*ni pou yone ni pou lôte, jisse*.

French. English. Creole.

Inexorable, inexorable—qui tini CHèr fer, sans pitié.

Lit, bedspread—couche.

Mur, wall—maçonne.

Parapluie, umbrella—parasol.

Parer, to adorn—fair belle.

Plafond, ceiling—ciel caïe.

Porte cochère, gate—bâïer.

Recompenser, reward—payer poû lapeine.

Se reconcilier, to be reconciled—fair zamis.

Se réveiller, to awake—léver nans domî

Taie d'oreiller, pillow-case—sac zorier.

Tableaux, pictures—portréts.

Toit, roof—combe.

Des vitres, window panes—glaces finêtes.

IDIOMS.

Idioms are modes of expression peculiar to a language, and which if literally rendered into another, will not give the right meaning. In Creole the number of idiomatic expressions is very large; and, sometimes, owing to the extreme fancifulness of many of them, most difficult of interpretation. The following are samples of these singular locutions:—

<i>Creole</i>	<i>Literal.</i>	<i>Meaning.</i>
<i>Bâie lelemis laite poû boèr la-sous tête ous.</i>	Give enemies milk to drink on your head.	To act so as to justify their worst imputations.
<i>Bâie coude ouôche, et pês die cé laboue.</i>	To hit with a stone, and then say it is with mud.	To insult under pretence of jesting
<i>Bâie yon moune Bon-dié sans confesser.</i>	To give a person God without confession.	To repose unlimited confidence in him.
<i>Bârer lair yon moune.</i>	To stop up a person's room.	To cut him short.

<i>Creole.</i>	<i>Literal.</i>	<i>Meaning.</i>
<i>Batte bouche compte yon baggaïe.</i>	To beat the mouth about a thing.	To talk incessantly, to babble, to boast, about a thing.
<i>Batte tamboû et-pîs danser li.</i>	To beat a drum and dance it.	To flatly contradict one's own previous statements.
<i>Bouef la-sous yon causer.</i>	Brief on a discourse.	To stop short in a discourse.
<i>Châgez waïa ou s, moncher.</i>	Load your hamper,	Take a long swill at the bottle.
<i>Nòmme la tinî yon tit cochon ca nourî poû ous.</i>	That man has a pig feeding for you, my friend.	He owes you a grudge.
<i>Li casser bois nans... zoreïes li.</i>	He broke wood in his ears.	He turned a deaf ear to.
<i>Li craser toutes membranes moën.</i>	He smashed all my members.	He moved me to deep commiseration.
<i>Couï con dos, dos con couï.</i>	Calabash like back, back like calabash.	Utterly disappointed in one's expectations; destitute.
<i>Cé yon couteau phê-macie.</i>	He is an apothecary's knife.	A man with two faces.
<i>Chauffer dêièr zoreïe yon mounè.</i>	To warm behind a person's ear.	To incite or urge him to some deed.
<i>Souffler zoreïe li.</i>	To blow his ears.	To give him private warning or information.
<i>Danser con tamboû ca batte.</i>	To dance as the drum beats.	To accommodate one's self to prevailing customs.
<i>Décapiter yon mounè.</i>	To decapitate a person.	To slander him without stint.
<i>Employé lacaïe Flanigan (i.e. ca flanner.)</i>	Employed at Flanigan's.	To be out of employ.
<i>Entrer nans vente yon mounè.</i>	To get into a person's belly.	To cheat him out and out.
<i>Fair "riviens-hélas."</i>	To make return alas.	To take up again what had been abandoned.
<i>Fair gouos mageôles.</i>	To make large dewlaps.	To give one's self airs.

Creole.	Literal.	Meaning.
<i>Fair yon moune mal.</i>	To do a person harm.	To injure him by means of witchcraft.
<i>Li fourer doègt nans zièx moèn.</i>	He poked his finger into my eye.	He presumed on my good nature to insult me grossly.
<i>Gens qui ca mañèn zêbes.</i>	People who handle grasses.	Persons addicted to obeah.
<i>Gâder moune à-cote.</i>	To watch a person aside.	To mistrust or suspect a person.
<i>Gañèn la-sous lespouit nous.</i>	To gain on our sense.	To persuade us to our disadvantage.
<i>Gazouïer nans päouô-les li.</i>	To babble in his talk	To be random, incoherent, wandering, in one's speech.
<i>Gens qui tinî poèles raïdes.</i>	People who have stiff bristles.	Pugnacious, stubborn people.
<i>Pas moèn câller haler piquant çalà épis zôtes.</i>	Not I will pull this thorn with you.	I decline to discuss (or to dispute on) this matter with you.
<i>Lapeau z i e x yeaux bien raïdes.</i>	Their eyelids are very stiff.	They are utterly ignorant of reading and writing.
<i>Yeaux doé lasses laver lamains la-sous zôtes.</i>	They ought to be weary washing hands on you.	They should be weary of beating you so often.
<i>Lêver boucan d ê ï ã r mounes.</i>	To raise a bonfire behind persons.	To reprimand them noisily.
<i>Mârer yon moune.</i>	To tie a person.	To cast an obeah spell over him.
<i>Mârer vente poû yon baggaie.</i>	To tie the belly for a thing.	To endure every privation, strain every faculty, for its attainment.
<i>Mâter yon moune.</i>	To put a mast on some one.	To lift him suddenly off his feet.
<i>Li mêtter dleau nans zix famîe li.</i>	He put water in the eyes of his relations.	He occasioned them grief.
<i>Ous va moder doègt thér li touop tâd.</i>	You shall bite finger when it is too late.	You shall bitterly repent, etc.

Creole.	Literal.	Meaning.
<i>Yeaux péser la-sous laqué li.</i>	They have pressed on his tail.	<i>They have fined or charged him heavily.</i>
<i>Pièter yon mouné pou yon baggaie.</i>	To wait for a person with the determination of extorting satisfaction of some kind from him.	
<i>Li tinî yon plomb.</i>	He has a lead.	<i>He is tipsy.</i>
<i>Pouend dithé pou la-fiève yon mouné.</i>	To take tea for some one's fever.	<i>To interest one's self in a business more zealously than those it really concerns; to take the least notice of an individual.</i>
<i>Quitter chein manger yon mouné.</i>	To let dogs eat a person.	<i>To allow every one that lists to oppress him.</i>
<i>Moèn pende chapeau moèn ôti lamain moèn té sa river.</i>	I hang up my hat where my hand could reach.	<i>I went according to my abilities, or affordings.</i>
<i>Pousser zaîle zoies.</i>	To shove goose wing.	<i>To handle a pen; to write rapidly.</i>
<i>Sans coucou sans graine-dor.</i>	Without (bored) calabash, without gold bead.	<i>Without kith or kin; utterly destitute.</i>
<i>Sauter baî mounes qui ca bâ li bon bouche.</i>	To jump give persons who are giving him good mouth.	<i>To be impetuously insolent towards those who address him with civility.</i>
<i>Pas sêvî pessone lampion.</i>	Don't serve as a lamp to any body.	<i>Do not hang on his skirts, dog his steps, be a parasite.</i>
<i>Yon nômmé simpe.</i>	A simple man.	<i>A man ignorant of witchcraft; having no o b e a h charms, etc., wearing.</i>
<i>Gens qui tini zoreîes yeux plis hauts passé têtes yeaux.</i>	People who have their ears above their heads.	<i>Insubordinate persons.</i>

*Creole.**Cé pas poP ous vini, non.**Cé poû ous vini, oui.**English.*You must *not* come (mind you.)You *must* come (do you hear?)

Toujoûs occurs at the end of affirmations in which a strong, and, in general, a hostile opinion is expressed; as,

Cé yon baggaïe moèn bien hâï, toujoûs.

It is a thing I utterly detest.

It also intensifies a negative; as,

Pas moèn li 'a trouver nans lair li,
toujoûs.

It would not be me he will find in
 his way.

PART IV.

INTERPRETATION—IDIOMS.

We have now ended the Grammar proper of the Creole *patois*. The composition of its vocabulary as a whole, the accidents of its individual words, and their arrangement into sentences, have all been discussed with more or less minuteness. It is now our purposes to treat, in a few brief paragraphs, of the meaning of words, both individually and in specific constructions. In doing this, we are sensible of exceeding, in some points, the limits of our present undertaking, which is a grammar, and not a dictionary. But, considering the peculiar nature of the subject, and the fact that there is, as yet, no work devoted to the exposition of the *patois*—of this Island at least — we anticipate the ready forgiveness of the reader, and promise that the indulgence granted will not be abused.

In order that some notion may be formed of the divergence of the Creole from the French with regard to the import and use of individual words, we shall give a few specimens of French words with meaning deflected, contracted, or diverted to totally different applications; and of French words with their ordinary Creole equivalents.

I.—French Words in Their Usual Creole Acceptation.

French.

Abîmer, v. to destroy, ruin, etc.
Acajou, mahogany.

Creole.

Bimèn, to beat severely.
Cajou, cedar.

Creole.

*Bon-bouche ca gañèn chouvàls à-
crédit.*

*Même baton qui batte chein noèr la
pé batte chein blanc la.*

Canari vlé rîe chòdièr.

*Ous pôncor traverser lăivîèr, pas
jîrez maman caïman.*

English.

Fair words buy horses on credit.

The same stick that beat the black
dog can beat the white.

The clay-pot wishes to laugh at the
iron-pot.

You have not yet crossed the river,
do not curse the crocodile's mo-
ther.

As Mungo Park, in his "Travels," has truly observed, the deadliest affront that can be offered to a Negro, is to abuse his mother. This proverb, therefore, means that men should beware of unpardonably offending those into whose power they possibly may fall.

*Si crapaud diè ous caïman tinî mal-
zièx, coèr-li.*

If the frog tells you the crocodile
has sore eyes, believe him.

In the testimony of one man concerning another, his neighbourhood and similarity of habits and living should be allowed great weight.

*Cé langue crapaud qui ca trahî cra-
paul.*

It is the frog's own tongue that
betrays him.

But for the clamorous self-proclamation of some mortals, they might have lived through a life, the obscurity of which alone could save them from the world's contempt.

*Crapaud pas tinî chimise, ous vlé li
poter caneçon!*

Frog has no shirt, (the necessary,) and you wish him to wear drawers (the superfluous)!

Cououî laide, temps lafôce pas là.

To run away is not ugly, when one
has no strength.

Discretion is the best part of valour.

Creole.

English

Couyenade cé pas limonade.

Nonsense is not sugar-water.

Crabe pas mâcher, li pas gras; li macher touop, et li tomber nans chôdièr.

Crab has not walked, he is not fat; he has walked too much, and has fallen into the pot.

A judicious activity is here inculcated.

*Dèièr chein, cé "chein;"
Douvant chein,*

Behind dog's back, it is "dog;"
But before dog,

Cé "missier chein."

It is "mister dog."

We take more liberties with men in their absence than when they are present.

Gens qui ca bâ ous conseï gañèn chouval gouos boudins nans lhouvênaie, nans carême pas ca rider ous nourî lî.

They who advise you to buy a big-paunched horse in the rainy season (when grass is abundant) don't help you to feed him in the dry season (when grass is scarce.)

* *Sî coulève pas té fonté femmes sé pouend li fair ribans jipes.*

If the adder were not so brazen dangerous) women would take it for coat-strings.

But for the spirit of resistance known to be dormant in even the quietest of men, the freaks of tyranny would go to greater lengths.

*Causer cé manger zoreïes.
Manger yon fois pas ca riser dents
Dents pas jamain rîe bons baggaïes.*

Conversation is the food of the ear.
Eating once does not wear out teeth.
Teeth never laugh at things that are good.

*Dents pas ca poter dêï.
Dents pas CHêrs.*

Teeth do not wear mourning.
Teeth are not hearts.

Innocence or lightness of heart must not always be inferred from displays of the teeth in laughter.

French. English. Creole.

Inexorable, inexorable—qui tîni CHèr fer, sans pitié.

Lit, bedspread—couche.

Mur, wall—maçonne.

Parapluie, umbrella—parasol.

Parer, to adorn—fair belle.

Plafond, ceiling—ciel caïe.

Porte cochère, gate—bâier.

Recompenser, reward—payer pou lapeine.

Se reconcilier, to be reconciled—fair zamis.

Se réveiller, to awake—léver nans domi

Taie d'oreiller, pillow-case—sac zorier.

Tableaux, pictures—portréts.

Toit, roof—combe.

Des vitres, window panes—glaces finêtes.

IDIOMS.

Idioms are modes of expression peculiar to a language, and which if literally rendered into another, will not give the right meaning. In Creole the number of idiomatic expressions is very large; and, sometimes, owing to the extreme fancifulness of many of them, most difficult of interpretation. The following are samples of these singular locutions:—

<i>Creole</i>	<i>Literal.</i>	<i>Meaning.</i>
<i>Bâie lelemis laite pou boèr la-sous tête ous.</i>	Give enemies milk to drink on your head.	To act so as to justify their worst imputations.
<i>Bâie coude ouôche, et p's dîe cé laboue.</i>	To hit with a stone, and then say it is with mud.	To insult under pretence of jesting
<i>Bâie yon mounè Bon-dié sans confesser.</i>	To give a person God without confession.	To repose unlimited confidence in him.
<i>Bâer lair yon mounè.</i>	To stop up a person's room.	To cut him short.

<i>Creole.</i>	<i>Literal.</i>	<i>Meaning.</i>
<i>Batte bouche compte yon baggaïe.</i>	To beat the mouth about a thing.	To talk incessantly, to bubble, to boast, about a thing.
<i>Batte tamboû et-pîs danser li.</i>	To beat a drum and dance it.	To flatly contradict one's own previous statements.
<i>Bouef la-sous yon causer.</i>	Brief on a discourse.	To stop short in a discourse.
<i>Châgez waïa ou s, moncher.</i>	Load your hamper,	Take a long swill at the bottle.
<i>Nômme la tinî yon tit cochon ca nourî pou ous.</i>	That man has a pig feeding for you. my friend.	He owes you a grudge.
<i>Li casser bois nans... zoreïes li.</i>	He broke wood in his ears.	He turned a deaf ear to.
<i>Li craser toutes membes moën.</i>	He smashed all my members.	He moved me to deep commiseration.
<i>Couï con dos, dos con couï.</i>	Calabash like back, back like calabash.	Utterly disappointed in one's expectations; destitute.
<i>Cé yon couteau phêmacie.</i>	He is an apothecary's knife.	A man with two faces.
<i>Chaufter dêïer zoreïe yon mounè.</i>	To warm behind a person's ear.	To incite or urge him to some deed.
<i>Souffler zoreïe li.</i>	To blow his ears.	To give him private warning or information.
<i>Danser con tamboû ca batte.</i>	To dance as the drum beats.	To accommodate one's self to prevailing customs.
<i>Décapiter yon mounè.</i>	To decapitate a person.	To slander him without stint.
<i>Employé lacaïe Flanigan (i.e. ca flanner.)</i>	Employed at Flanigan's.	To be out of employ.
<i>Entrer nans vente yon mounè.</i>	To get into a person's belly.	To cheat him out and out.
<i>Fair "riviens-hélas."</i>	To make return alas.	To take up again what had been abandoned.
<i>Fair gouos mageôles.</i>	To make large dew-laps.	To give one's self airs.

caudal region. Liberties and encroachments may proceed to great lengths; but there is a point at which they rouse the sleeping devil in the meekest of men.

Creole.

English.

Misèr ca fair macaque manger piments.

Want makes monkey eat pepper.

The iron pressure of Necessity drives men to concessions foreign to their natural predilections.

Mulhèrs pas ca châger con laplie.

Accidents do not threaten like rain.

Baggaïe qui fair ziex fair nez.

Whatever affects the eye affects the nose.

Qui mêler zèfs nans calenda ouôches?

What business have eggs in the dance of stones?

* *Qui mêler rose nans paquet bois*

What business has a rose in Jacque's bundle of wood?

Jacques?

This is to meddlers in matters they know nothing about; to men eager after, and moving in, society which they cannot enjoy without injury or self-abasement; in short, to all who, through their own folly, are, and suffer for being, where they ought not to have intruded.

Pâler touop ca léver chein nans dômi.

Too much talking rouses the watchdog from sleep.

The eager whisperings of irresolute thieves are as sure to produce the result above described, as the babblings and childish indiscretion of some men are to bring ruin on their projects by putting the vigilance of envy on the alert.

Pâler pas rimède.

Talking is no remedy.

Pâouôles pas tini coulèr.

Words have no colour.

This is generally said in rebuke of persons who stare a speaker out of countenance.

* *Faut paouôles môr poû mounes pè vive.*

Words must die that men may live.

Very short will be the earthly existence of a person who does

not allow slander to die a natural death, but fumes and frets at every thing said against him.

Creole.

Ravette pas jamain tni raison douvant poule.

English.

Cockroach never is in the right where the fowl is concerned.

The reign of injustice, during which the insect symbolised the Negro, and the bird, his oppressor, is slowly passing away. There is now some chance for the roach, and day by day he is vindicating his claim to a little more.

Rasiers tinî zoreîes.

Bush has ears.

Cé souliers tout-sêl qui save si bas tinî tous.

Shoes alone know if the stockings have holes.

Tamboû tinî grand train pâce en-didans li vide.

A drum makes a loud noise because it is empty within.

Tampée ca gañen malhèrs ça doublons pas sa Gêrî.

A penny buys troubles which doubloons cannot cure.

Travûi pas mal; cé ziex qui capons.

Work is not hard; it is the eyes that are cowards.

Cé lhèr vent ca venter moune ca ouèr lapeau poule.

It is when the wind is blowing that we see the skin of a fowl.

The true character a man can be seen only under circumstances that ruffle the every-day monotony of his life.

Voyer chein, chein voyer laChé li.

Send dog, dog sends his tail.

The reference here is to that conceited laziness which likes to obey by proxy.

Nômme mort, zêbes ca lever douvant lapôte li.

The man has died, grass grows before his door.

Si zandoli té bon viâne li pas sé ca driver.

If the lizard had eatable flesh, it would not be so common.

CREOLE TRANSLATIONS, &c.

The following specimens, (which are all we have room for,) are intended to exemplify two modes of translating into Creole. Our first piece, from the Gospel of St. John, is a close translation, which was made, experimentally, from the Latin; and afterwards compared with Greek. In some verses we have departed from the formula "*answered and said:*" and have substituted "*made for answer,*" or simply "*answered,*" the latter renderings being the only ones allowable in Creole. In the 12th verse, we begin the woman's question with *dîe moèn*, "tell me," for which there is no equivalent in the English nor French translation; but we think it answers to the interrogatory particle in the original, which is represented in the Latin version by *num*. Our other pieces are paraphrases, more or less free, from Perrin, Æsop and La Fontaine. The last is a sample of Haytian, by M. l'Hérisson, surnamed the Béranger of Hayti.

JOHN IV.—6-19.

<i>Creole.</i>	<i>French.</i>	<i>English.</i>
6. Apouésent, pits Jacob té nans place la. Jésis, con li té lasse épïs route li, assise bôd pits la; et cété coté mindi con-ça.	6. C'était là qu'était le puits de Jacob. Jésus donc, étant fatigué du chemin, s'assit près du puits; c'était environ la sixième heure du jour.	6. Now Jacob's well was there. Jesus therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.
7. Yon femme, gens Samarie, vinî haler dleau. Jésis dié li: Bâ-moèn boèr.	7. Une femme samaritaine étant venue pour puiser de l'eau, Jésus lui dit: Donne-moi à boire.	7. There cometh a woman of Samaria to draw water: Jesus saith unto her, Give me o drink.
8. (Discipes li étant té aller nans boûq la gañèn povisions.)	8. Car ses disciples étaient al'ès à la ville, pour acheter des vivres.	8. (For his disciples were gone away unto the city to buy meat).

9. Alosse, femme samaritaine la dié li: coument fair ous, qui yon Juif, ca mander dleau pou boèr nans lamain moèn, qui yon femme samaritaine? pâce Juifs pas ca mêler épïs gens Samarie.

9. *Cette femme samaritaine lui répondit: Comment toi, qui es Juif, me demandes-tu à boire, à moi qui suis femme samaritaine? car les Juifs n'ont point de communication avec les Samaritains.*

9. Then saith the woman of Samaria unto him. How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria? for the Jews have no dealings with the Samaritans.

10. Jésis fair li pou la réponse: Si ous té connaît ça Bondié baê, et-pïs qui moune ça qui ca dié ous: Bâ-moèn boèr, ous sé mander, et li sé va bâ oûs, dleau vivant.

10. *Jésus répondit et lui dit: Si tu connais le don de Dieu, et qui est celui qui te dit: Donne-moi à boire, tu lui en aurais demandé toi-même, et il t'aurait donné une eau vive.*

10. Jesus answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink: thou wouldest have asked of him, and he would have given thee living water.

11. Femme la dié li: Maîte, ous pas tni aïen pou haler dleau èvec, et pîts la fond; ainsi, ôti ous tni dleau vivant la?

11. *La femme lui dit: Seigneur, tu n'as rien pour puiser, et le puits est profond; d'ou aurais tu donc cette eau vive?*

11. The woman saith unto him, Sir, thou hast nothing to draw with, and the well is deep: from whence then hast thou that living water?

12. Dié-moèn, êce ous plis grand-tête passé papa nous Jacob, qui bâ nous pîts ça-là, ôti li-même, zenfants li, et-pîs bêtes li, té ca boèr?

12. *Es-tu plus grand que Jacob notre père, qui nous a donné ce puits, et qui en a bu lui-même, aussi bien que ses enfants et ses troupeaux?*

12. Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle?

13. Jésis répône li: Moune qui ca boèr nans dleau cela-la, va soèr encor;

13. *Jésus lui répondit: Quiconque boit de cette eau aura encore soif;*

13. Jesus answered and said unto her, Whosoever drinketh of this water shall thirst again:

14. Main ça qui boèr nans dleau la m'a bâ li,

14. *Mais celui qui boira de l'eau que je lui*

14. But whosoever drinketh of the water

pas ca soéf pou' jamain;
main dleau la m'a bâ li
la, va vini endidans li
yon soûce dleau qui 'a
sîmonter jouque lavie
éténelle.

*donnerai n'aura jamais
soif, mais l'eau que je
lui donnerai deviendra
en lui une source d'eau
qui jaillira jusqu'à la
vie éternelle.*

that I shall give him
shall never thirst; but
the water that I shall
give him shall be in him
a well of water spring-
ing up into everlasting
life.

15. Femme la dié li:
Maîte, bâ-moèn dleau
cela-la, pou' moèn pas
soéf encor, ni vini ici
pou' haler.

*15. La femme lui dit:
Seigneur, donne-moi de
cette eau, afin que je
n'aie plus soif, et que je
ne vienne plus ici pour
en puiser.*

15. The woman saith
unto him, Sir, give me
this water, that I thirst
not, neither come hi-
ther to draw.

16. Jêsis dié li: Allez,
criez mari ous, et-pîs
vini ici.

*16. Jésus lui dit: Va,
appelle ton mari, et viens
ici.*

16. Jesus saith unto
her, Go, call thy hus-
band, and come hither.

17. Femme la fair li
pou' la réponse: Moèn
pas tini mari. Jêsis dié
li: Ous bien dié: moèn
pas tnî mari:

*17. La femme répon-
dit: Je n'ai point de
mari. Jésus lui dit: Tu
as fort bien dit: Je n'ai
point de mari;*

17. The woman an-
swered and said, I have
no husband. Jesus said
unto her, Thou hast
well said, I have no
husband:

18. Pâce ous ja tini
cinq maris, et, apouésent,
ça ous tini la pas mari
ous: nans ça cé la vérité
ous pâler.

*18. Car tu as eu cinq
maris; et celui que tu
as maintenant n'est pas
ton mari; tu as dit vrai
en cela.*

18. For thou hast had
five husbands; and he
whom thou now hast
is not thy husband: in
that saidst thou truly.

19. Femme la dié li:
Maîte, moèn ca ouèr ous
cé yon pouophète.

*19. La femme lui dit:
Seigneur, je vois que tu
es un prophète.*

19. The woman saith
unto him, Sir, I per-
ceive that thou art a
prophet.

FABLES, &c.

Canari et-pîs Chôdièr-fer.

From Perrin.

Yon vousse dleau té ca ehâier yon chôdièr-fer épîs yon canari
aller. Chôdièr-fer la ca dié baï canari:—"Pas pèr, non, fouêr;

moèn pas câer fair ous ditort." Main canari répône li:—"Tempouie, halez-corps-ous loèn moèn, sousplét; páce, con corps moèn et-pis cela-ous pas mêmes pièce, pièce, si lâivier la jéter ous la-sous moèn, aïo pitit pou moèn! pisse m'a crasé en mille mïettes."

Mounes qui tinî sentiment pas vlé compânie gens qui forts passé yeaux ni coté poche, ni en grandèr, ni coument coument.

Mouche ét-pïs Bêf.

From *Perrin*.

Yon mouche qui té posée la-sous cône yon gouos papa bêf, té pèr bêf la pas té pé sippôter poids li. Alosse, i ca dîe baï bêf:—"Mîsier, pâdon pou davoèr moèn assise icite; main si moèn ca péser tête ous touop, diè moèn, et m'a sôtî, pou soulager ous. Bêf, apouésent, ca mander: — "Main, ça ca pâler là?" — "Cé moèn." — "Qui 'moèn'?" — "Mî moèn ici." — "O ho, cé ous, manzè' mouche? Pas toublez corps-ous, machèr. Ous pas loûd pièce con ous ca coèr. Moèn pas sé 'a save ous té là, si ous pas té pâler—et lhèr ous sotî la-sous cône moèn, fair-ous coèr moèn pa c'aller senti lhèr ous aller."

Toute moune cé grand quêchoïe—silon yeaux-même; main lèzôtes là pou jiger ça yeaux yé pou-toute-bon. Qualité yon nômmè pas faite pâ couéyance li.

Rinâd ét-pïs Baboune.

Paraphrased from AEsop's Fox and Ape.

Temps moèn té jêne—jêne, jêne tit bouaï encor—
 Moèn té aimèn liè fâce louoi Baboune:
 Con li gañèn yon royôme pâ belle danse,
 Et-pïs coument li pède ça pâ bétise.
 Toutes bêtes sauvaïes sembler pou fêter fête:—
 Léphant, lion, tigue, matapèl, tatou,
 Lape, conenque, agouti, biche, pôtepique, râdène—
 Enfin, toutes bêtes Bondié mêtter nans bois,
 Trouver yeaux là, farauds eon pas possible.

Moèn pas cêtain qui danser yeaux danser,
 Si té tamboû, o si cété viêlon;
 Si festin la pouend-coup en-bas yon tente,
 Obèn nans caïe, la-sous plancher ciré;
 Main moèn connaite, pâmi toutes ces bêtes la.
 Cé maïte Baboune qui té plis fine dansèr.
 Li "batte lézâiles," li "chasser," "déchasser,"
 "Tomber en quate," èvec yon grace finie.
 Ces lézôtes la, étounèns, châmés, fous,
 Applaudî li épîs "bouavo," "hurré;"
 Yeaux diê: "Ah oui, voèlà yon bon dansèr!
 Potez couronne poû tête compèr Baboune:
 Yon bon dansèr doé fair yon bon louoi!"
 Jisse lion même daccord nans zaffair la.
 Et mî Baboune louoi la-sous touône li,
 Epîs toute bête parée poû sêvi li!
 Malhérésement, zaffairs la-sous latèr,
 Ni ça louoi, ni ça pôr CHocofin,
 Toujoûs tinî quêchoïe poû gâter li.
 Pâmi sijets louoi Baboune, yon sêl
 Tirer tête li nans bonnete lézôtes la;—
 Cété Rinâd. Lhèr danser té fini,
 Toute respect li poû ouoi Baboune tomber.
 Pâce li compouende yon nôme pé fair belles zesses
 Sans li connaite diriger pas lézôtes:
 Con-ça, yon joû li bander yon zattrappe,
 Et-pîs mêtter yon gouos papaïe ladans.
 Lhèr toute té pouète, li invîter louoi
 Poû fair yon tou ouèr possessions li.
 Temps yeaux river nans zattrappe la, li diê:
 "Mon ouoi, gâdez, main ça yon belle papaïe!
 Malhérésement, lamain moèn touop boutou
 Poû river li." Baboune pas bâ li temps
 Finî esquisse li: main, con yon gouos safe,
 Li ca lancer poû happer papaïe la.
 Zattrappe bandée pas jamain nans sômeî!
 Alosse Baboune trouver corps-li bien pouis.
 Compèr Rinâd, èvec yon lair dédain,
 Diê li conça: "Rétez là, cher Baboune:

Asile yon sotté cé là ôti ous yé
Ous touop couyon poû gouvêner lézôtes."

Gens nous content mériter toute baggaïe;
N'a fair you saint épïs yon grand canaïe;
Main fair con fair, natïe yon nômmé va vainque:
Yon saint fôcé va jirer "foute" et "fouenque!"

Cigale et-pïs Fômi.

Paraphrased from La Fontaine.

Cigale, toute temps soleî té chaud,
Pas fair dôte choïe, passé chanter.
Ace poû manger, pas yon môceau
Li pas châcher poû li serrer.

Lhouvênaïe vin!: con-ça, toute bête
Fourer corps-yeaux nans callefoû yeaux.
Et ça qui té tnî tit lot yeaux faite
Die baïe laplie: "Allez coco!"

Main pôr Cigale, nans tou-bois li.
Sentî lafaim là-sous dos foète:
Pas yon tit bête, afôce laplie;
Li hêler: "Hélas, moèn nans boète!"

Apoués, li chonger dame Fômi.
Yon voésine nans villaïe li même;
Poû li, li pas té ca dômi,
Non-plis chanter nans temps carême.

Nans chaque tit coèn nans tou-tèr li
Li sembler graines poû temps bisoèn.
Yon joû, pendant yon lembellî,

Apoués yeaux dïe yone-à-lôte bonjoû,
Cigale coumencer baïe fômi bouche-dou:
—"Machèr macoumèr, moèn vini ouèr si
Ous sé vlé agî pou trouver mēci.

Gâdez! ous pas ouèr coument moèn changée?

Moèn finî douboute, et cé fôte manger.

Nans graines ous tnî, si ous sé pouéter,

M'a rende ous li doubte, lhèr laplîe réter."

—"Pouéter! Main, diè, ça ous té ca fair

Pendant carême, lhèr sôlei té clair?"

—"Poû ça, macoumèr, pas compte mal poû rende:

Nans temps carême gôge moèn pouèsse té fende,

Afôce moèn chanter calendas, bellairs,

Et mille dôtes chanters, baie les travaîers."

—"Ein hein! fair belle voix, et pouéter apoués!

Toulouse, machèr, ous tnî font épés!

Pisse chanter carême té si bon baggaïe,

Allez danser passer lhivênaïe!"

"Badinez bien avec Macaque."

L'Hérison.

Grand' maman moïn dit: Nans Guinée,

Grand mouché rassemblé youn jour

Toute pèpe li contré nan tournée,

Et pis li parlé sans détour:

Badinez bien avec macaque,

"Quand zôt allez foncer nan raque,

"Connain coument grand moune agi:

Mais na pas magnié queue à li."

Grand'mam moïn dit moïn bon qui chose,

Lô li prend bon coup malavoume.*

Li dit moïn con ça: "Monrose,

Nan tout' grand z'affaires faut dit: Houme!"

Mais peut-on flanqué moïn youn claque,

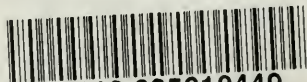
Ou pitôt terminer ainsi:

Badinez bien avec macaque,

Main na pas magnié queue à li.

* That is, *lhèr li té pouend yon bon coude ouôme*, when she had taken a strong swill of grog.

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THE THEORY AND PRACTICE OF CREOLE GRAMMA



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